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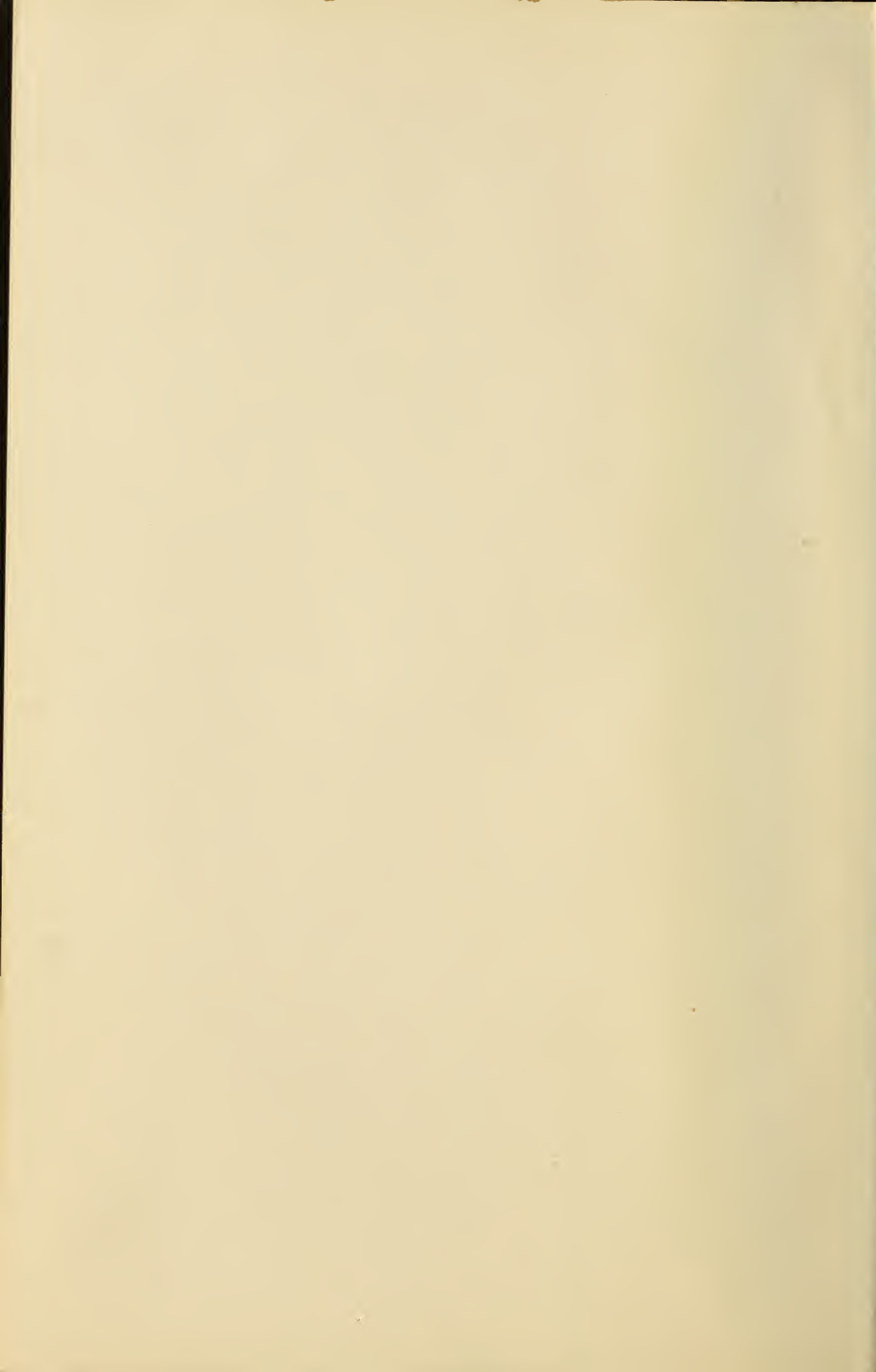














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# First Lessons in Reality,

OR,

## The Psychological Basis of Physical Health.

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✓ Gripe

JULY 15 1886



FIRST LESSONS IN REALITY,  
OR,  
THE PSYCHICAL BASIS  
OF  
PHYSICAL HEALTH.

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BY THE WRITER OF  
PERSONIFIED UNTHINKABLES.

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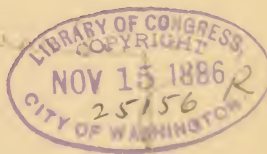
*Samuel J. May*

DETROIT:

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1886.

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## PREFACE.

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THE following lessons are now given to the public without the slightest alteration, just as they were prepared, and taught by correspondence to a few friends and fellow seekers after *Truth*.

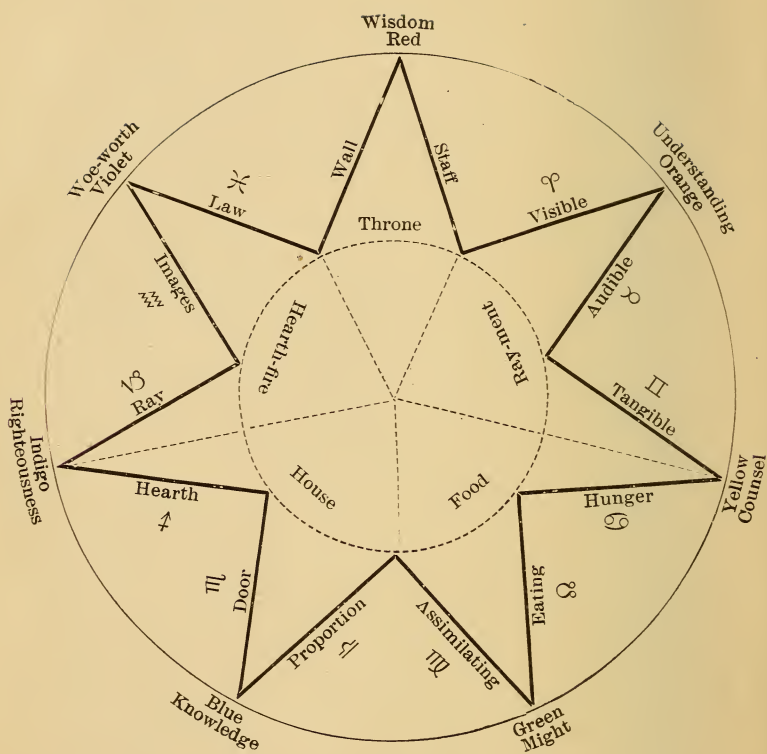
Although it would seem desirable, because of their somewhat mystical nature, to attempt to fortify them against misconception, yet experience has taught that the attempt would, after all, but court the very danger to be avoided.

To interpret them *too literally* will be to lose their essence. On the other hand, not to discern the vital relation between the ideas herein expressed, and the *symbols embodying* them, will be equally fatal to their true apprehension; for the terms employed are not as one might suppose merely fanciful, figurative, poetic, etc., but are used because they express the dual unity of *Thought* and *Symbol*.

To have a knowledge of facts is one thing, but to grasp the relation of these facts to each other, is quite another thing. One mind can help another in the former case, but in the latter each soul must discern relations for itself. This discerning must be *inborn*, it cannot be imparted. One *cannot* discern a relation for another any more than a joke can be appreciated vicariously. So in these lessons *Thought* and *Symbol* have been placed in juxtaposition, the insight into their relation must be left to the Soul in travail with *Truth*.

LOS ANGELES, CALIFORNIA,

July, 1886.





# SYNOPSIS.

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## INTRODUCTION — THE STAFF.

### I. REFLECTION.

RAY-MENT { Visible.  
Audible.  
Tangible.

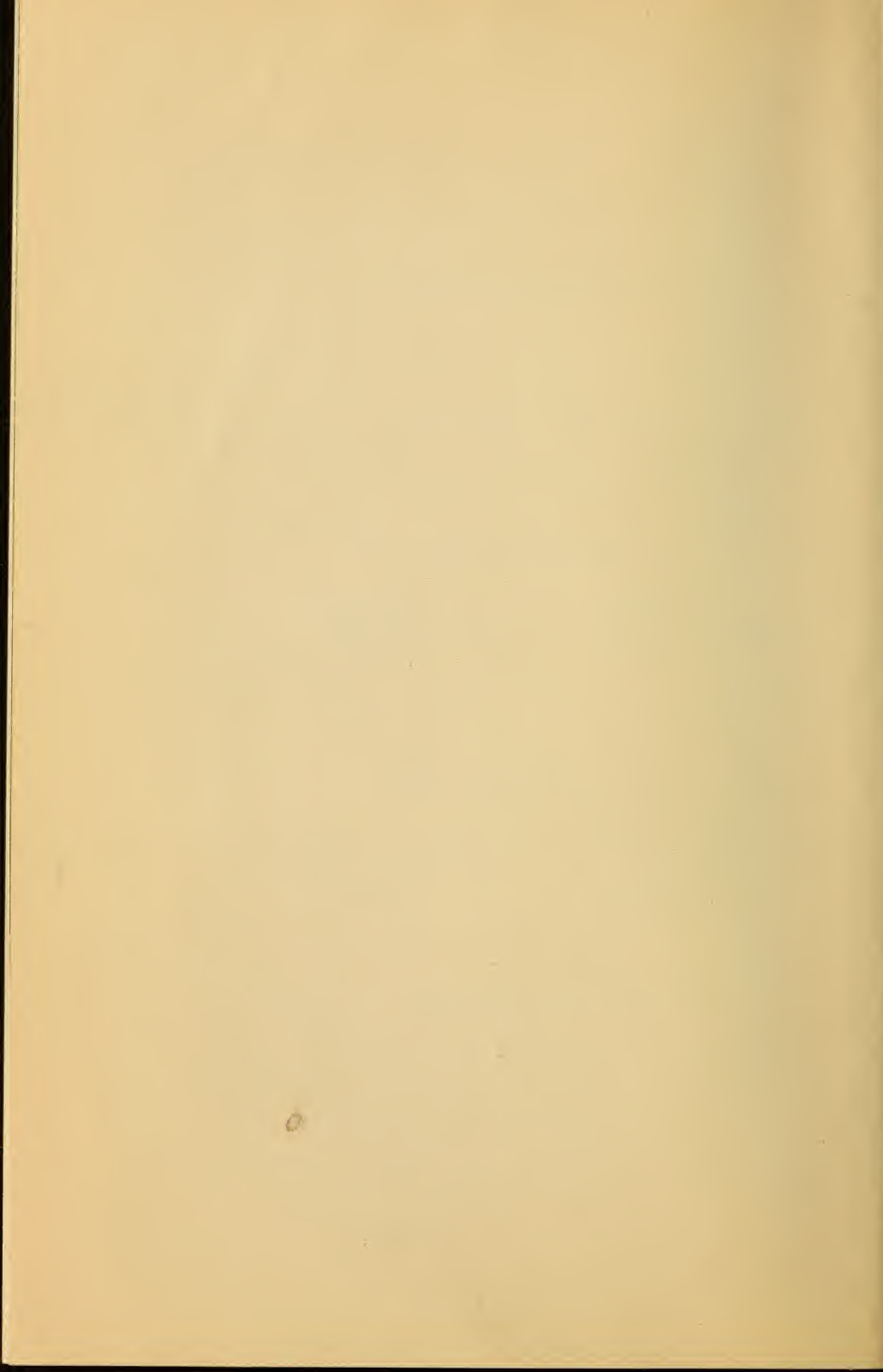
FOOD { Hunger.  
Eating.  
Assimilating.

### II. REFRACTION.

HOUSE { Proportion.  
Door.  
Hearth.

HEARTH-FIRE { Ray.  
Images.  
Law.

## CONCLUSION — THE WALL.



# FIRST LESSON IN REALITY.

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## INTRODUCTION.

### THE STAFF.

One end of a staff implies another end. I cannot (as tradition relates of a certain Hibernian philosopher) cut off one end from my staff, and then have only one end left. I may thus reduce the size of my staff, but while it holds out it continues to have two ends. Neither do the two ends remain after the staff has gone. The staff and its ends are real, or polar opposites, which mutually imply each other, which are utterly meaningless and unthinkable apart.

However, although I cannot detach the staff from its ends, nor the ends from the staff, yet I can distinguish between them. One end is not the other end. The head is not the foot of the staff, neither is the foot the head. There must, therefore, be some invisible point of union between the two. A point which is neither the one end nor the other, but where the two are one. This invisible centre I take to be the point of equilibrium. I, therefore, balance my staff until I find this point. Now but one thing remains to make my staff *living*,

to turn the *rod* into a *serpent*, and that is *motion*. The motion of my staff about its invisible centre is circular, a form of *spiral*. Spiral is from the Latin *spira*, Greek *σπειρα*, meaning *breath*, coil, spire, etc. *Spirit* is from the same word. Motion is, accordingly, the breath of life.

The staff as a whole expresses *Unity*; as composed of polar opposites it is a *Duality*; as polar opposites and point of equilibrium, a *Trinity*; as living it manifests a *Quarterni*,—the sacred Quarterni of Pythagoras.

The two ends of the staff, as visible, symbolize the phenomenal, or terrestrial portions of this Quarterni. Point of equilibrium, and motion, as invisible, symbolize the more *real* and celestial elements.

Having learned this much of the nature of the rod, I wish to know what use I am to make of it in the study of Reality. Finding that the words *real*, *ray*, *thing* and *thought* are all derived from the word meaning *Rod*, I conclude that Reality is Rod-ality, and that to spare the rod, in this study of Reality, would be to spoil the child.

Accordingly, my staff, whether I take it as a rod of light, or as a type of all vegetation, from the blade of grass to the tallest tree, symbolizes to me an invisible and more *real* rod of thing and *Ray of Thought*.



## LESSON II.

### RAY-MENT—VISIBLE.

If, when standing beside a body of water, I chance to see the form of a cloud mirrored in golden and rosy tints upon its surface, I am not deceived by the picture. Beautiful as it is, I know that it is but a reflection of a cloud in the sky, far above my head, which I do not see as long as my attention is directed to the cloud upon the water. I know that, although I thus distinguish between the cloud upon the water and the cloud in the sky, I cannot *separate* the one from the other. I cannot *detach* the cloud upon the water from the one in the sky, and still have my picture upon the water after the picture in the sky has drifted away beyond the horizon.

Still further, I know that as my cloud upon the water depends upon the cloud in the sky, so they both depend upon the light from the sun, and that while my picture upon the water is simply a *reflection* produced by the action of rays of light and the reaction of the surface of the water, so the picture in the sky is a *refraction* produced by the action of rays of light and a reaction of vapor in

the atmosphere. My cloud celestial, and my cloud terrestrial, are each a *Ray-ment* (rod-ment) resulting from an action and a reaction.

But if I cannot separate the refracted picture from the reflected picture, then there must be some invisible point of union between the two, a centre of equilibrium between the action implied in the term *refraction*, and the reaction implied in the term *reflection*, a point which is neither celestial or terrestrial, but where the two are *One*.

Looking again upon the water I behold my face reflected upon its surface, and then call to mind the fact that my own face I have never seen ; its reflected image is all that I ever have seen, or can see. Now the reflected face upon the water is certainly only a ray-ment produced by the action of rays of light and the reaction of the surface of the water, and if, what I have hitherto considered my *real* face is only a ray-ment produced by an action and a reaction, the fact that it has never occurred to me proves nothing against its truth, especially when I remember that since *real* and *ray* are the same in derivation, from the meaning of the words, my real face is my ray face.

Turning my attention to my body, I conclude that if my face is ray-ment my whole body is ray-ment, produced by an invisible action and reaction. If, then, this terrestrial body or ray-ment is like my

cloud terrestrial, simply an inverted reflect of my celestial ray-ment, the fact that I have never *consciously* recognized my celestial ray-ment proves nothing against its existence, for while my attention was directed exclusively to my cloud floating upon the water, I became for the time being entirely oblivious of the cloud above my head which I could not see.

But if this terrestrial ray-ment is only an inverted reflect of a true and celestial ray-ment, then I am possessor of an heritage hitherto unknown; for, like the two clouds, they cannot be *separated*, they are real (ray) or polar opposites which mutually imply each other, which are utterly meaningless and impossible apart. Now if my *consciousness* has been located, hitherto, solely within the reflected image of my true self, then I am a slave bound down, by my own ignorance, to chains of sense and suffering. But with this recognition of my serfdom I also see clearly the *way* of escape. There must be an invisible point of union between the two, and I must locate my consciousness at that invisible centre of equilibrium between my refracted and my reflected self, the point which is neither celestial nor terrestrial, but where the two are *One*.

The question of *how* to emancipate my consciousness from its inverted reflection and to locate it at its true and invisible centre, is the most momentous

in the universe. It involves the meaning and object of existence. It is the problem of all times, that of the perfectibility and immortality of the *soul*. Of the *soul*, for this earthly *consciousness* is but the inverted reflection of my *true consciousness*, which is the same thing as soul. These first lessons in Reality, then, are first steps in the path of Rodality,—a straight and narrow ray of light!

Turning, therefore, to my staff, I state the problem in terms of rod. The two visible ends are terrestrial ray-ments; the head of the staff is the body; the foot of the staff is the purely finite or earthly mind; the point of equilibrium, or the invisible centre, where body and sensations are one, is consciousness; motion, the breath of life, completes this Quarterni.

Consciousness and motion symbolize the refracted or celestial elements of the Quarterni. Body and finite mind, the terrestrial portions.

Body is the strictly visible member of this Quarterni. And body, again, as a whole, is four-fold, corresponding in structure to the four elements. The solids of the body (bones, tissues, etc.) correspond to earth. Heat, the agent of the functions especially connected with solids and between solids and liquids, corresponds to the second element, or fire. Secretions of the body correspond to the third element, or water, while breath is the fourth element, or air.



The action of respiration and the reaction of secretions form an upper dualism, and to destroy, *e. g.*, the balance between the action of the lungs and the reaction of the blood, would instantly produce violent and even fatal results, from which the visible body would soon pass to the realm of the invisible.

The action of heat and the secretion of tissues form a lower dualism, and to destroy the balance between heat and tissues would likewise produce a wasting away of the visible body.

Now the harmonious equilibrium between these upper and lower dualisms is what is ordinarily termed *physical health*, and if, as I have already decided, equilibrium of body is simply a reflect of a celestial or soul equilibrium, then the basis of physical health is purely *psychical*.

But as long as my consciousness is located within my body, body rules soul, whereas body should be simply raiment (ray-ment) for my true consciousness.

Again, this raiment for my soul must be like all rays, or, like my staff. It must have two ends and a central point. I, therefore, regard the *Visible* as the head of my staff, the *Audible* as the foot, and the *Tangible* as the point which is neither visible nor audible, but where the two are *one*.

### LESSON III.

## RAY-MENT—AUDIBLE.

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Once, by means of an aperture in a shutter, and a prism, I tried to detach a ray of sunlight from the sun, and shut it up within a dark room. It arranged itself in beautiful colors upon the wall, but when the sun went, the ray went too. So with each step in this study of Ray-ality I am confronted with the impossibility and unthinkability of any such thing as separateness. Thus, by means of refraction and reflection, combined according to definite numeral conditions, light becomes visible; also, by means of refraction and reflection combined according to definite numeral conditions, *breath becomes audible*; yet breath and light cannot be separated, for light without breath or *motion* would not be light, would not exist at all.

Still, although I cannot separate visible rays from audible rays, yet I must distinguish between them in order to reach an understanding of them. As a first step in distinguishing between visible and audible rays, I turn my attention to the *numeral conditions* according to which all external manifestation takes place. And in order to study

numbers, I regard them as *visible numerals* and as *invisible numerals*.

The visible numerals are *three*, viz., the point, and the two forms of the line, or, the straight line and the crooked line. When I draw a picture on a piece of paper, I use the three visible numerals. But in order to complete the manifestation, to make my picture living, there must be the light spaces of the paper to bring it out. A moment's reflection convinces me that the whole visible universe is pictured out to my vision solely by means of the three visible numerals in space. All the infinite variety is but gradation and combination of these primary numbers. The horizon gives me the perfect circle. The line from the zenith to my feet is the straight line. The outlines of the clouds present a loose combination of the straight and the crooked lines, while the rocks, trees, etc., of the earth's surface, display a more minute and compact combination of the two forms of line. Geometry, or the art of measuring the earth, as well as the whole science of Astronomy, depend upon these visible numerals, and with this thought comes to me the *meaning* of these visible numerals. The point symbolizes the centre of the two forms of line, or the point which is neither the straight line nor the crooked line, but where the two are one. Again, the straight line symbolizes the form

of force which strikes out from the center, termed in science the *centrifugal*; while the crooked line symbolizes the form of force which draws back to the centre, termed *centripetal*. Thus is all visible but the type of an invisible force—a force which is dual in its action, and its dual action being balanced at a central point which is neither centrifugal nor centripetal, but where the two are one. And if this balance were overcome by either form of force, the visible universe would vanish like a shadow.

Just as the art of *measuring* deals with the visible numerals, so the art of *counting* or numbering treats of the invisible numerals. All counting is based on the Quarterni, 1, 2, 3, 4. Their sum is 10, ten tens are 100, and so on to infinity. All the operations of arithmetic are also based on the first four, viz., addition, subtraction, multiplication, division. But counting cannot be separated from something to count. The elements which comprise the earth's surface and atmosphere combine only according to count. Take *e. g.* the two invisible gases, oxygen and hydrogen. They combine and form water only according to the number *two*. And, moreover, this combination is *audible* at the instant at which it becomes visible.

This number *two* holds the balance of power. It represents the point which is neither oxygen nor hydrogen, but where the two are *one*, and I have

only to overcome this polarity to cause the visible water to vanish into two invisible gases. But what is true of water is true of all compounds comprising the earth's surface. Destroy the numeral condition and the visible vanishes. Even the *diamond*, the hardest known substance, heated in oxygen gas, burns to carbonic acid, and carbonic acid at the ordinary atmospheric temperature is a transparent, colorless gas.

In order to determine the relation of measuring to counting, I turn to my imprisoned ray of sunlight, pictured on the wall in seven different colors, viz.:

|             |                |                |               |              |                |                |
|-------------|----------------|----------------|---------------|--------------|----------------|----------------|
| <u>Red,</u> | <u>Orange,</u> | <u>Yellow,</u> | <u>Green,</u> | <u>Blue,</u> | <u>Indigo,</u> | <u>Violet.</u> |
| 1           | 2              | 3              | 4             | 5            | 6              | 7              |

Now, the odd numbers, 1, 3, 5, 7, are certainly different gradations of *refraction* from the white back to the white, completing the circle. But 2, or orange, which is between red and yellow, *reflects* both red and yellow, and is thus a mixture or compound of the two. Again, 4, or green, reflects both yellow and blue; 6, or indigo, reflects both blue and violet. Thus I see that the odd numbers 1, 3, 5, 7, signify different gradations of the centrifugal force, or straight line, while the even numbers 2, 4, 6, are gradations of the centripetal force, or crooked line. *Counting expresses gradations of measuring.*



But what is true of the seven colors is equally true of the seven notes :

$\overset{1}{\text{C}}$ ,  $\overset{2}{\text{D}}$ ,  $\overset{3}{\text{E}}$ ,  $\overset{4}{\text{F}}$ ,  $\overset{5}{\text{G}}$ ,  $\overset{6}{\text{A}}$ ,  $\overset{7}{\text{B}}$ .  
Red, Orange, Yellow, Green, Blue, Indigo, Violet.

$\overset{1}{\text{C}}$ ,  $\overset{3}{\text{E}}$ ,  $\overset{5}{\text{G}}$ ,  $\overset{7}{\text{B}}$  are different gradations of *refraction* from the octave to the octave, while  $\overset{2}{\text{D}}$ ,  $\overset{4}{\text{F}}$ ,  $\overset{6}{\text{A}}$  are *reflected* tones, corresponding in quality to the colors they represent.

The exquisite primary chord 1, 3, 5, or C, E, G, is Red, Yellow and Blue manifested to my consciousness through my ear instead of my eye. So every conceivable chord and combination of tone and color can be written out in figures, until I am led to exclaim : Sound is color made audible ; and color is sound made visible ! My eye and my ear are avenues to my consciousness of the two halves of a unity. In order to determine whether the sense of touch is the avenue to my consciousness of the unity of the two halves, I next give my attention to the *Tangible*.

#### LESSON IV.

### RAY-MENT—TANGIBLE.

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I might have been born blind, and yet been able to determine the meaning, the harmony, and to a certain degree, even the color of objects about me, by means of touch. I might have been born deaf, and yet been able to determine the meaning of words, and the harmonies of sound from touch and sight. I might have been born with only the sense of touch, yet have attained to a higher and truer knowledge of the world in which I live than many about me endowed with five senses.

But without the sense of touch I could not maintain my terrestrial existence. When feeling goes, life of the visible body goes too. Touch is, then, the vital sense of the terrestrial body.

When I push my hand against a stone, or thrust it into water, or pass it through the air, I am conscious of different degrees of *resistance*. And I classify objects about me according to the different degrees of resistance which they offer to my touch. The air, when it offers no resistance to my touch, is unperceived, so without *resistance* there is no *touch*.

But what is resistance? Resistance is simply

force, an invisible action and reaction, which is expressed by, and can be determined from, numbers, *e. g.*, the resistance of water is expressed by the number 2. I have only to overcome the polarity or equilibrium expressed by this numeral to render the water, which was tangible, tangible no longer.

But what can be done in the case of water is also possible in the case of the most seemingly immovable solids of the earth. By means of burning glasses the sun's rays can be collected to a central point, or focus, and heat obtained sufficient to change solid rocks into liquid flames. And thus I come to realize that the tangible is tangible only according to certain definite conditions which correspond exactly with the conditions according to which the *Visible* is visible and the *Audible* is audible.

Upon comparing the three forms of ray-ment still further, I am convinced that the visible, and the audible, likewise, are perceivable by me, only by means of *Resistance*. The one is resistance of light vibrations, or radiations, and the other is resistance of breath vibrations, or radiations. So that sight and sound can be said to be forms of *Touch*. Touch thus represents the point where sight and sound are *one*.

All sensation may then be called touch, or *Resist-*

*ance* expressed in different degrees. The sense of touch (ordinarily so called) expresses the first degree, or most actual and living contact; sound, the second degree; vision, the third degree, or most remote and external contact.

Thus, to hear and see flames may affect me very agreeably, but the effect of touch would be quite the contrary. Yet the flames come in contact with my consciousness as truly in the one case as in the other.

The fact of the *unity* of sensation is well illustrated in the case of a child. It is never satisfied with simply looking at an object. It must *see* with its fingers as well as its eyes. And shakes or drops the object in order to *see* with its ears also.

Now since I have decided that this terrestrial ray-ment is only an inverted reflect of a celestial ray-ment, or thoughtment, I must strictly apply this fact in the case of sensation.

This *resistance*, comprised under the three forms of visible, audible and tangible sensation; this purely terrestrial touch; this my means of communication with the external world, or terrestrial minds about me, is simply an inverted reflect of a higher sense of *Touch*, of a *Resistance* to an interior or celestial world of Thoughts and *Minds* (since thoughts imply minds).

If I have hitherto been entirely unconscious of this interior three-fold sense, it is because my attention has been so taken up solely with external resistance that the interior resistance has been unobserved.

But when I do observe this interior resistance I find that, in its development, my experience corresponds to that of the child in the case of its exterior sensation. *I see first with my fingers.* This is the interpretation of bodily suffering. Body first responds to this thought resistance. But as I advance in knowledge and acquire this thought resistance through the other avenues of touch, thought vibrations, or radiations, which, like the flames, now cause me acute suffering, will become a source of most wonderful knowledge and understanding as soon as I can hear them and see them, instead of simply feeling them. Then, what now prostrates me with physical suffering will become to me the greatest possible source of power and wisdom.

But before I can raise my interior and true sense of touch to the celestial plane, I must first pass through a terrestrial plane of thought. I am encompassed round about by a dense atmosphere of absorbing *cares*, in traffic, and in social and political life. I must *feel* my way through this earthly atmosphere before I can reach a higher realm of Thought. First, I feel my way with



touch in the first degree, which means suffering ; second, with touch in the second degree, by means of which I begin to observe a harmony and meaning in the confused din and squabble about me ; and finally, with touch in the third degree, whence my eyes are gradually opened, and *seeing* for the first time in my life, I come to know how to *see* less with my fingers and more with my ears and my eyes.

Thus I come to discern the relation of terrestrial body and mind to celestial body and mind.

Reflected body and its three-fold sense is simply *raiment*, or *garment*, or *visible expression* for the celestial body, or *soul*.

Finite, or earthly, or reflected mind is the *food* or nourishment for the *soul*, by means of which the soul after *hungering*, *eating* and *assimilating* the husks of finite thought, returns to its Father's house, to be fed with the heavenly bread and *staff* of life, and to enter upon the celestial heritage.

This great truth of my celestial heritage is first *refracted* to my consciousness through the tear-drops of suffering, then afterwards *reflected*, by means of numbers and harmony, to my vision.

Touch is the refractory medium through which the *Divine Ray* is transmitted to my consciousness, while the medium refracts outwardly, the *Ray* is a

*rod* of correction, but when it refracts back toward its celestial source, it is the *staff* which comforts.

The Tangible is thus the point of equilibrium between the Visible and the Audible, the vital point of radiation, while radiation itself, or motion, changes sensation from the plane of reflected body to the plane of reflected Intellect, or to the second *spire* or coil of the *Serpent*.

## LESSON V.

### FOOD—HUNGER.

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The polar opposite of touch is desire ; and, although touch and desire cannot be separated the one from the other, yet I at once observe a very important and significant distinction. Touch, I cannot disconnect from bodily sensation ; Desire, I cannot disconnect from mind—the purely finite or reflected mind.

Bodily sensation brings me in contact with the infinite wonders of the phenomenal universe, and spontaneous with this contact occurs the desire to experience and to know the *reality* back of this phenomenal—its meaning, and its purpose.

The way by which I am to reach this experience and knowledge is, obviously, very direct, if I but follow the straight and narrow path already marked out, viz., as the phenomenal is an inverted and left-sided copy of the real ; as external sensation also bears this relation to interior sensation, then must the desire connected with external sensation be also only an inverted and left-sided copy of a *Desire* which is interior, or esoteric. In other words, the interior sense of touch implies the es-

teric desire, just as external touch implies external desire.

In order to reach this *esoteric* desire, I must, indeed, start from the *exoteric* desire. I must possess myself of the knowledge which only can be bought by experience, and which comes from direct contact with the phenomenal. *But* I must accept the experience of sensation and desire only as a means of knowing reality—the *exoteric* must always be my ladder to the *esoteric*.

The *Visible* must simply reflect to me images of objects which in themselves are entirely beyond my range of sight; from the *Audible* I must learn to detect the counts of the *Still Voice*; while the rod of the *Tangible*, with its two ends of pleasure and pain, must truly

“Feed full my sense for a while;”

until balancing the rod and finding the point of equilibrium between pleasure and pain, I attain to the *interior vision*,

“The sight that my soul yearns after.”

To refuse the experiences of bodily sensation and desire is to refuse ray-ment and food to the soul; and thus to deprive the soul of its only means of development toward final perfection.

*But*, to be deceived by these images—to accept the mere reflections for the realities themselves—is

the *fundamental error*, or, in other words, the *fatal sin* of *Idolatry*. No matter whether I call it *error*, or whether I call it *sin*, the thing in itself, independent of what I may call it, is *Idolatry*.

Therefore, although I must diligently till the soil of this terrestrial ray-ment and its sensations, the fruit must not be consecrated to the idols themselves, but must be brought as an offering and sacrificed to the *true desire* of soul.

Now, if I say the irrevocable penalty of Idolatry is *Disease* and *Death*, I but state in other words the fact that *Disease* and *Death* are logical results of calling inverted shadows the entities they are *not* and *cannot* be.

The fact in itself acts quite independent of whatever I may choose to call it. Idolatry is not pacified with the term *sin* any more than by the word *error*.

As long as I am an *Idolator*, I am subject to disease and death in spite of the creed to which I may subscribe, in spite of the benevolence and morality I may practice, or even in spite of the drugs I may swallow and the laws of hygiene I may observe.

Nor is this death penalty of Idolatry canceled with once meeting its decrees; on the contrary, it means innumerable deaths for me, until, by my own insight, I renounce the Idolatry of shadow worship, and turn to the *Living Ray-ality*.



Yet the requisite *insight*, together with the necessary power of choice, do not reside in the finite mind itself. They cannot be separated from it, but their true seat is in the *soul*.

That consciousness possessed by the finite mind and its desires (hungers), together with its seeming power of choice, are but illusory reflects of *Soul* (true consciousness), and true *Freedom*. Soul is the *true Ego*, while the consciousness possessed by finite mind and its desires is *reflected* ego. So also in this power of choice which I possess, I must distinguish between a *true* and a reflected *Freedom*.

Now, this true ego is the central point of my four-fold system as a whole ; body is raiment to this ego, and, just as I must needs have many garments in the course of my earth life, so must the true ego require innumerable robes in its long course of development toward perfection. Finite mind is food to the true ego, and also, just as my finite mind and its hungers is not in itself developed by one meal of victuals, so the true ego requires for its nourishment during its long process of growth the food supplied by innumerable finite existences. In other words, *the true ego is only developed by means of innumerable re-incarnations*. Herein is the mystery of birth and death.

So long as the desire clings to its idols of sense—to its shadow pursuits, to its shadow possessions of

raiment, food, houses and lands, and its shadow pleasures, just so long must I pay the penalty of repeated birth and death.

But when this desire turns toward *Reality* with the unspeakable tenacity with which it formerly clung to the shadowy reflects of Reality, and as persistently follows the study of Reality as it has pursued pleasure, then will I begin to attain to that *insight* into the mystery of birth and death which will ultimately free me from these shadows, and enable me to realize the Health which is Wholeness, and the Life which is Eternal.

Of my staff of finite mind, desire is the head ; and just as the staff must follow the course of the head in its revolutions, so the *exoteric* desire leads the whole staff in downward spirals to the very depths of the shadows ; but the *esoteric* desire leads in upward spirals toward the celestial light.

As the polar opposite of desire is action, action must then be the foot of my staff of finite mind.

But esoteric desire of the finite mind is only another term for hunger of soul, and just as desire implies action, so hunger implies eating.

Esoteric desire and action of the finite mind are *hunger* and *eating* of the *true Ego*.

## LESSON VI.

### FOOD—EATING.

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Since desire is either true desire or reflected desire, exoteric or esoteric, then must the *action* implied by desire be either exoteric action or esoteric action.

Accordingly, studying action as dual, as true action and reflected action, I first observe that the two forms must, of necessity, be exactly contradictory. This is implied in the relation itself of a reflect to the object it reflects. Action on the plane of finite thought moves in a diametrically opposite direction from action on the plane of the celestial. And as long as the finite acts unconscious of the higher plane, which it simply contradicts (reflects), that power of choice which I seem to possess is, in truth, the exact contradictory of choice. It is only the choice of the winds and the tides, the times and the seasons, which obey the hidden law instead of coming and going as they themselves may choose.

As my eyes become opened to the relation of exoteric action to esoteric action, as expressed in the law of contradictories, the more evident it

becomes to me, that the very actions, in the performance of which I was most certain of perfect power of choice, were the very ones in which I had absolutely no choice.

On this plane of the shadows I find that although I have eyes I see not, although I have ears yet I hear not, and although I *act* with seeming freedom, yet all my acts are contradictory; what I do with my right hand, that my left undoes, and what I affirm with my lips, that my heart denies; when I would walk in one direction my feet follow the opposite.

Thus I come to realize that the quality of all my action on the finite plan, though seemingly active, is, in truth, passive. Accordingly I regard all finite action (exoteric action) as in its essence, *Passion*.

Again, action is always put forth as a means to obtain a given end. It is a reaching out toward, accordingly I must regard action as *Offering*, or *Oblation*, as well as *Passion*.

From this it directly follows that all my actions which have in view terrestrial aims, pleasures and possessions are offerings, or sacrifices made to idols (shadows). As long as in my desires I worship idols, all my acts must, of necessity, be oblations to my idols, for the desire and the act mutually imply each other. But, on the other hand, it also directly follows that as soon as my desire becomes esoteric

all my actions will be offerings to the *living Reality* instead of to shadow idols.

The ancient myth of Saturn feeding upon his own helpless offspring, is, I find, an exact type of my true ego, which is sustained and developed to maturity (im-mortality) by devouring its own reflected (mortal) images.

However, as long as I am an idolator, and my desires purely exoteric, I find that I, in my turn, act the part of Saturn to all beneath me in the plane of shadow. I desire, and seek my own comfort and welfare as paramount. If I am humane it is because I am enlightened enough to discern that thus I best secure my own ends. And even on the plane of body, while I continue to maintain my animal life at the expense of my animal kindred, I do so without perceiving that I thus have the distinctive mark which classifies me with the beast of prey tribe.

I deprive a helpless victim of the birthright to life for the sake of a mess of savory pottage, thus securing for myself both the birthright and pottage. And as I analyze my line of conduct still further, I find that this one act is a perfect type of every act of worldly wisdom and prudence.

But the instant my desire becomes esoteric, the whole line of conduct is reversed and begins to move in the opposite direction. Action is no



longer sacrifice of the higher to the lower, but becomes a series of oblation after oblation of the lower to the higher. Each act is the renunciation of a shadow for a true ray. Each step upon the ladder by which I mount from the exoteric to the esoteric is the crucifixion of a contradictory of truth.

Yet any ascetic practice I may adopt which merely aims to *restrain the external act*, while the desire still exists in full force, is as futile a performance as it would be for me to set myself to work to cut off one end of my staff and expect to have only one end left. I must not attempt the impossible, but must patiently set myself to work to balance my staff of desire and action, and not being discouraged with repeated failures, *persist*, sustained by the knowledge that the staff *can* be balanced, that there *is* a point of equilibrium between desire and act, and that upon this point I can step, in perfect security, to the higher plane. But if I try to step upon either end the staff will surely tip. It is only the point of equilibrium which will sustain my weight.

These *steps* are the true sacrifices by means of which I attain to my maturity. They are the *burnt* offerings of consumed shadows upon which the true ego feeds, until, accumulating the necessary strength, it will finally free itself wholly from

the shadows and enter upon its celestial heritage. They are the offspring of Saturn, which will eventually possess themselves of their father's throne and power.

But *how* will they possess themselves of this power? Hunger and eating are polar opposites; now the equilibrium between hunger and eating, or the point where the two are *one*, is assimilation. The strength of my phenomenal body seemingly comes from the assimilation which follows eating. But this seeming fact is only a reflection of the seeming fact that the finite mind obtains its finite wisdom from its power of assimilating thought. While this seeming fact, in its turn, is but *reflection* of the *Truth* that the celestial *Power* of the true ego is attained through its assimilation of its own esoteric offspring, or its true *Sacrifices*.

## LESSON VII.

### FOOD—ASSIMILATING.

On the plane of body, assimilation occurs through the secretions, or fluids. On the plane of finite mind, the *mental picture* expresses the point of assimilation between mind and thought.

Now, the relation of finite mind to body is that of cause to effect. Finite mind symbolizes action; body, re-action; and since action and re-action are only different terms for refraction and reflection, it follows that all operations of body are reflected mental operations; therefore, it also follows that all forms and conditions of secretions are reflected mental pictures.

In the case of finite mind, the mental picture is expressed outwardly by means of words, spoken or written, or through some of the arts. In the case of body, the secretions (reflected mental pictures) expressed outwardly are bones, muscles, skin, etc.

Just so in the case of the globe I inhabit—its liquids (reflected mental pictures) expressed outwardly are its geological formation, its rocks, minerals, etc.

In order to clearly and fully grasp this relation, I will first analyze it by means of my staff, and then follow out its application in the case of a word.

[1.] The word in itself as external (visible or audible) is the *head* of my staff.

[2.] Its finite or reflected significance and force, is the *foot* of my staff.

[3.] My *experience* of the significance and force of the word is the point of balance between the external word and its internal force; and this experience is of different degrees, from a merely blind physical re-action up to the highest form of *consciousness*.

[4.] The true, celestial force and meaning of a word is *motion*, which completes the *Quarterni*.

Now I will apply this analysis in the case of the word which is expressed outwardly, or phenomenally, as *arsenic*.

[1.] Arsenic is a weapon of a cold, steel grey color, and of a glittering lustre. This metal is the visible expression of a *reality* which on the plane of finite mind I term *Calumny*. *Arsenic* is the steel grey, glittering weapon of the assassin *Calumny*, and the metal in itself no more destroys than the weapon can slay apart from the hand of the assassin.

Arsenic destroys bodily tissues and functions for the very simple reason that it cannot be separated

from the thought which it represents. It cannot come in contact with my sense of touch without suggesting to my mind, and then to my body, the thought of which it is an inverted reflect. It makes no difference whether my sense of touch comes in contact with the symbol through my stomach or through my eyes, it is the *thought* which slays, and not its reflected image.

Neither does it make the slightest difference in the result that I did not *know* my mind was acting, and my body re-acting, to the thought Calumny; for I *know* next to nothing of the majority of the thoughts which pass and re-pass through my mind, either of their true meaning, or of their connection, or how they come and where they go.

[2.] But the visible effect of swallowing arsenic upon my body only expresses a more real effect, on the plane of finite mind, of the assassin Calumny upon my whole terrestrial usefulness and existence.

[3.] However, when I grasp the meaning of the law of contradictories, and begin to know the esoteric life, I gradually come to know that the more powerless I am rendered on the lower plane, the more do I gain power on the true plane, if I but know how to use it.

[4.] As my *experience* of the true force and significance of the word is raised toward true *consciousness*, I also begin to discern the celestial force

of the word Calumny, and finally behold, in the assassin, only a left-handed and inverted redeemer.

But what is true of this one word is true of all words. The whole universe can be regarded as words in different degrees of evolution, just as it can be considered thought-rays in different degrees of manifestation. I must first learn the names of these words, then I must combine words into phrases, then into sentences. But, after I become a proficient in reading, it is a long time before I can grasp even the external (reflected) significance of what I read. And only after most profound study and experience of the external do I come, finally, to grasp the law of contradictories, through which I gain the esoteric vision that enables me to discern the true and right-sided reality even while my exoteric eye sees only its inverted reflection. This whole process expresses the various degrees of *reading*, and esoteric reading is the *assimilation* of the true ego.

From this analysis I observe a solemn import in the use of words. No matter how ignorantly I may use them, I must render an account of my use; for the word cannot be disconnected from its significance any more than the reflect can be separated from the object it mirrors, or *re-action* can exist apart from action.

No matter how I may regard words, just as



surely as I call upon them with my lips, just so surely do I evoke their true significance and force, which will act in sublime indifference to any conventional opinion I may chance to hold of their meaning. Words will follow the force which impels them, and will rebound according to count. But when I become an esoteric reader and know the law of the action and the count of the rebound, these words no longer rule me, but I rule words, until finally I *realize* the *power* which follows assimilation.

This power of assimilating contradictories which enables me to see in death only an inverted and left-sided reflect of Life; and also to see that birth and death are opposite ends of the same staff, is the light upon my path which leads to my celestial heritage. It is also the *illumination* by means of which this heritage is made visible to my esoteric sense.

But assimilation, in its highest degree, is the gestation and travail of that *new birth* which is neither birth nor death, but the *life eternal*.

## LESSON VIII.

### HOUSE—PROPORTION.

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My staff of Consciousness has two ends and a point of equilibrium, *i. e.*, exoteric consciousness, esoteric consciousness and soul (true ego), the invisible centre where the two ends are one. Consciousness, as a whole, is the tent, the covering, or *House* of the true ego; exoteric consciousness is the outer room; esoteric consciousness the inner room, while the soul itself is symbolized by the Hearth situated in the centre of the house between the two rooms.

Before proceeding upon this study of Consciousness, I must bear in mind the fact that I am now dealing with entities which are not palpable to the senses—Consciousness I cannot see, hear nor touch; *it is a House not made by hands*, and to accept literally any of the terms employed in designating degrees and relations of consciousness will be to fall into the grossest error. And yet, since this present study is devoted to the exposition of the psychical basis of physical health, my study cannot go beyond the *ground* plan of this house; its elevation plan must be reserved for future study in Reality.

In my present study I can only consider my cloud celestial with reference to my cloud terrestrial, and not with reference to its relation with its celestial Sun and Source.

In the study of my cloud terrestrial, I have been dealing with Reflection and inverted Reflects ; now, however, I must study my celestial heritage as Refraction, and true Refracts. And I must constantly bear in mind that, owing to the blindness of my esoteric vision, these true Refracts will at first seem to me upside down ; but as my eyes are opened, *Refracts* will seem right side up, but *Reflects* will then, for the first time, seem in their true light as inverted.

The House of Consciousness, as a whole, must, therefore, be a true refraction of which my Ray-ment of Body was the inverted reflection.

Of my staff of Ray-ment, the *Visible* was the head ; therefore, that which appeals to the eye in the case of House, or *Proportion*, must be the true refract, of which the Visible is the inverted reflect. The Proportion which appeals, through my exoteric vision, to my sense of harmony, is the external symbol of that *true Proportion* discernible only through my esoteric vision.

Proportion is commonly defined as an equality or equilibrium of ratios. And since it must consist of four terms, Proportion is the scales, or balance, of the Quarterni.

In the case of *body*, this balance is the equilibrium of the four elements, which results in the consciousness of physical proportion termed *Health*.

In the case of *finite mind*, this balance is the equilibrium of mind, thoughts, mental pictures and outward expression (in speech, in art, etc.), which results in the consciousness of mental proportion termed knowledge and power.

But on the true and larger plane it is the equilibrium of my celestial and terrestrial refraction and reflection, which results in the conscious possession and realization, on the part of the true ego, of its celestial heritage.

Now, the terrestrial reflection was dual; *i. e.*, it consisted of action (finite mind) and a re-action (body). So the celestial refraction also consists of an action (a *Ray*, one with and inseparable from its Sun and Source), and a re-action (true ego). Accordingly, in order to clearly see and firmly grasp the relation of the dual reflection to its dual refraction, I state them thus: starting with the reflection, I represent body by  $a$ ; finite mind by  $b$ ; true ego by  $x$ ; celestial Ray by  $y$ .

Now, since Proportion is an equilibrium of ratios, it directly follows from the nature itself of reflection and refraction that  $a : b :: x : y$ , or, body is to finite mind as the true ego is to its celestial Ray.

Body (is to) finite mind (as) true ego (is to) Ray.

$a : b :: x : y$

Reflected : Reflected :: Refracted : Refracted  
re-action : action :: re-action : action.

$a$  and  $b$  (body and finite mind) are the known terms of this proportion,  $x$  and  $y$  the unknown terms; and the problem stated thus,  $a : b :: x : y$ , represents the true equilibrium between reflection and refraction, and at the same time states the *reason* that  $a : b$ , as it is, *because*  $x : y$ , as it is. But when I wish to solve the problem I transpose the unknown terms to the first member of the equation, and the known to the second member of the equation, or, turn the left hand to the right, thus,  $x : y :: a : b$ , *an instinctive acknowledgment of the fact that the known is the inverted and left-sided copy of the unknown.*

The word ratio is from the Latin *radius* (ray or rod), therefore in its derived significance a ratio is a rod, and proportion is accordingly an equilibrium of rods, and thus is the true meaning expressed in the derivation, since proportion is equilibrium between reflected rods (rays) and refracted rods.

This equilibrium of rods is always a problem capable of solution, although one requiring skill and patience. The value, meaning, and force of  $x$ , or *true ego*, is always the point to be ascertained.

Here, again, I notice that the very symbol itself



(the  $x$ ) which I have instinctively employed to designate the true ego expresses, by its form of cross, the equilibrium of two rods. Thus, not only is proportion itself a statement of the problem of the soul, but also the term itself, which stands for soul, states this momentous problem. Reflecting still further, I find that proportion, as the equilibrium of reflected rods and refracted rods, states and solves all the problems of light, heat, sound and motion, and thus I come to regard the whole phenomenal universe as but a continuous statement and re-statement of this problem of the soul.

But I have just found that each statement, in itself, is dual; that at the same time, or together with the statement, there is also a re-statement, or *reason why*, implied in the statement itself, *i. e.*, the statement also implies the solution; or, *to state is to solve*, thus,

|  |  |
|--|--|
| $a : b :: x : y$ <p>(as)</p> <p>Statement.</p> | $a : b :: x : y$ <p>(because)</p> <p>Solution.</p> |
|--|--|

The statement implies knowledge, while the solution (re-statement) expresses faith. But the equilibrium between this statement and its re-statement is the anchor by means of which the true ego realizes its Ray-ment, or *House* of consciousness as the refracted reality, of which its Ray-ment of *bodily sensation* was the inverted reflection.



## LESSON IX.

### HOUSE—DOOR.

Between the outer and inner rooms of my House of Consciousness there is a door, which swings out or in. The name of this door is Doubt. When it swings out, the counts of its vibrations are audible to my external ear; but when it swings in, the counts are audible only to my esoteric ear.

This double nature of my door is expressed in its very name; for doubt is derived from two Greek words which signify *to go two ways*, and to doubt is, very literally, to be in the mental and physical condition of trying to walk in two opposite directions at the same time.

However, from *doubt*—from this attempt to walk in two opposite directions at the same time—is produced all mental *action*, which ultimately results in knowledge. Doubt is the only door through which I can ever reach absolute *certitude*.

As long as I do not doubt, but accept everything as it appears on the outside, taking for granted the seeming for the real, the door between me and knowledge is closed and locked. But the moment I begin to doubt the door begins to swing, and it

swings out, creaking and grating, and forces me away from the very knowledge I would seek ; while I, deceived by the sound, think, because the door is opening, and because I am listening to the counts, that I am thus acquiring truth, while I am, really, only acquiring the contradictory of truth. Thus I who sincerely seek truth, partake only of its inverted reflect, and, thereby, deceived and bewildered, I become a victim of all manner of delusions, and *fearful* of shadows, until finally the door swings clear back against the wall, and can go no further. The door has swung wide open, and to *doubting* was due the whole mental activity by which this result was accomplished.

In its course of outward movement the door has described a semicircle. There is but one way to complete the circle, viz., the door must swing back again, and then swing over the threshold into the inner, and hitherto unknown room of my house, until it reaches the wall again on the inner side ; then the circle will be complete.

*Doubt* has opened wide the door, and manifested the whole process of the movement which described the outer semicircle. Now, the *determination* to *complete* and to *know* the other half of the circle is the exact contradictory of doubt. Determination *reverses* the movement of the door. It begins to swing in. To determine is, therefore, to reverse

doubt, not to abandon it; for, manifestly, determination without previous line of doubt to follow back upon must surely end in my finding myself just where I started, *i. e.*, before a closed and locked door.

The way to reverse doubt is to, at once and unreservedly, doubt all that doubt has previously accepted as real, what doubt has hitherto decided to be unreal. Thus will I possess myself of the key which will force the door to swing over its latch without locking. But I must swing the door clear open, and describe the inner semicircle, before I can myself pass in and consciously possess myself of the treasures of this esoteric consciousness.

In geometry, the word *term* signifies the *point* and the *line*, and to *de-term-ine* is to limit by means of the point and the line. Accordingly, to doubt and to determine is the process by means of which I arrive at the true meaning of the point and the line. *Doubt* is the form of force which causes the door to swing, or strike out from the centre of equilibrium, or, the centrifugal force; while *Determination* is the form of force which draws back to the centre, or, centripetal force. Now, when these two forms of force are in perfect equilibrium, my door will describe the perfect circle. But before that, in my actual experience while developing this circle, this larger line is in itself marked out by an incessant pendulum-like swing, first back, then

forth, of the door, and so on—an infinitely zigzag line, and a continuous tick-tack of count, the counts varying according to the longer or shorter swing of the door. And these counts express gradations of *doubt* and *determination*. This I also found to be the relation between the two forms of numerals, or, counting and measuring.

Doubt has led to a mental activity which has resulted in the accumulation of facts, or knowledge of the external construction of my circle. Determination is the re-action against doubt, which will ultimately force the door back and within.

The relations of doubts and determinations is that of cogs and grooves, and without the two the wheel could not revolve; *i. e.*, doubts and determinations are polar opposites which mutually imply each other. Just so my outer semicircle, when completed, must be the polar opposite of the inner semicircle, and since the two mutually imply each other, when I know the external I also know what the inner must be.

The name, Doubt, which I have given my door, since it signifies to go two ways, implies both doubt and determination in itself. However, as doubt is the first act which drives the door away from the inner room, and determination impels it back into my esoteric consciousness, I now give my door two names to designate the direction in which it swings. Thus, when swinging out I call it Doubt, when

swinging in I call it Determination, for it is determination which *forces* the door in—tears it open.

Now the first meaning of the word *door*, is to tear or break open, the same word also meaning to *pray* or to supplicate. Doubt is action, determination, re-action. Door, or true *prayer* is the point of equilibrium between the two.

As I carefully regard the nature of my consciousness, I find that in the day time I am actively absorbed with the external and phenomenal. But that at night, in sleep I pass to the re-active, or apparently unconscious state. Yet, if I awaken suddenly I am often conscious of having been interrupted in a train of thought; or of being recalled from distant lands and scenes which I was visiting in dreams.

By addition of motion to proportion (balanced rods), the form thus described builds me a spiral house. Also the two rooms described by the swinging of my door, marks out to my *ear* a circular house.

*Proportion* and *Door* express the same house of two rooms, the one to my esoteric *eye*, the other to my esoteric *ear*. Proportion and door symbolize the true refracts of which the visible and audible are the inverted reflects. Furthermore, Day and Night consciousness express the true refracts of color and sound sensation. *Day is night made visible. Night is day made audible.*



## LESSON X.

### HOUSE—HEARTH.

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Since my house is spiral, the line between its two rooms is a diameter, or two radii (rods, rays). The door is one radius, the hearth is the other.

My hearth is the warmth giving vital centre. It is the point from whence the *Hearth-fire* radiates and permeates my whole house.

In my physical system, this vital centre is the heart, situated on the left side, while the lungs on the right, are the door which swinging incessantly back and forth, fans the life flame glowing on my hearth, or in my heart. Thus I see that on the *reflected* plane, my hearth is my heart, and examining the two words I see the heart(h) is heart with an aspirate (a spira) added. And this addition of the breathing which changes heart to hearth signifies the inseparable unity of *Hearth and Door* as well as the inseparable unity of *heart and breathing*.

Hearth and door as a unity are a diameter, as polar opposites, they are two radii. Now the point of equilibrium between the two radii is the point of radiation, the centre of reflected (physical) life, the centre of refracted life which is conscious-



ness. And strangely enough the word *H-ear-th* expresses all this in its formation. The two breathings are the polar opposites, the radii; while the word ear means to *shoot*, to dart, to ray.

And this point of radiation, is also the centre of my whole house; for, the revolution of these radii about the centre describe the circle which bounds my whole house. And since my door and my hearth extend from the floor to the ceiling, they must in their revolution, describe a spiral or cylindrical form of house. My house is thus my *tower*. And since to shoot, to *ear* is the centre, the ear of corn is, very truly, the symbol of my house as my tower. But my house is consciousness, therefore *consciousness* is my tower, my strength, and my defense.

Just as the ear of corn symbolizes the external form of my house, so the *listening ear* expresses the esoteric reality of consciousness. Now ear implies *voice*, just as heart implies breathing, just as hearth implies door. *Voice* is sound thrown out by *breath*, therefore *ear: voice:: hearth: door*. And this proportion must both state, and solve all problems of consciousness involving the relation of hearth to door.

The *listening ear* is the ear leaning, inclining, stretching out toward, or, in other words, it is the *resisting ear*. It is the ear *resisting*, or reacting

against the vibrations thrown out by the voice of my door. List and lust are the same in derivation, —list is the resistance to the true vibrations, lust is the resistance to the reflected vibrations.

Resistance, in itself, is dual, *e. g.* in the case of external sensation ; unless my consciousness re-acts against the action offered by the polarity of external objects, I experience no sense of touch.

Now as long as my consciousness is wholly occupied in external and phenomenal resistance, it knows only the voice and language of exoteric consciousness. But after I learn from experience of the visible, audible and tangible, to comprehend the relation of reflection to refraction, I come to see, from proportion what must be the relation of the hearth to the door of my house of consciousness, *i. e.*, *since*, on the physical (reflected) plane, the relation of eye to light vibrations, of ear to voice, of heart to breathing, but express different degrees of resistance, or forms of the sense of touch, therefore, on the refracted plane, the relation of esoteric hearth to esoteric door expresses the true refract, of which the three-fold sense of resistance is the inverted reflect.

And, accordingly, if I would know the esoteric voice of my door, and acquire the language of its esoteric breathing, so as to discern its relation to the esoteric raying (earring) of my hearth, then I

must combine Knowledge and Faith as shown in Proportion.

Knowledge is the insight into the equilibrium of ratios ; Faith is the trust that the *refraction* which I cannot see, is the *cause* of the reflection which I do see ; thus Faith is the *discerning eye*.

Prayer is the trust that the inaudible vibration is the *cause* of the audible vibration. And this inaudible vibration is the *still voice* which the *listening ear doors* (prays) *open,—hears*.

Realizing (ray-izing) is the trust that this vital spark of consciousness, impalpable to my exoteric resistance, is the *cause* of the flame smouldering on my hearth of heart. And this vital spark is tangible to the resisting hearth,—the pure heart.

The discerning eye *sees* the celestial *Ray* ; the listening ear *communes* with It,—the resisting heart consciously and vitally *realizes* It.

This Ray is one with and inseparable from its celestial Sun and Source ;—this Ray is a Thought of the Infinite Mind, and one with Infinite Mind. So that when I see the Ray, I also see the Sun, for the sun and its rays are one ; when I know the Thought I also know the *Mind*, for mind and thoughts cannot be separated.

Mind and Thought-rays become one, or, are assimilated, through mental pictures. Therefore, this pure hearth of heart, this vital centre of con-

consciousness, when it resists, or, reacts against the celestial Thought-ray, not only becomes assimilated with the Thought-ray itself, but also brings to a *vital focus*, a mental picture of Infinite Mind.

My true ego, my soul is, therefore, a mental picture of the Infinite Mind in process of expression. And it takes many and hard lines to bring this mental picture to a focus, and to emancipate it from its own inverted reflections.

The Divine Artist acts through the Thought-ray. And when my soul consciously *re-acts*, or responds, the work goes on swiftly. Moreover, since thought and mental picture mutually imply each other, just as mind implies thought, therefore, I am one with Infinite Mind as soon as I *consciously accept* and *realize* the *fact* of *Inseparableness*.

An appeal to consciousness is always ultimate. The sensations of my body, and the desires of my terrestrial mind, are the undeniable facts of my consciousness, therefore to solve any problem of soul implied in the statement  $a : b :: x : y$  is a very simple process of *elimination*; for I always have the two following equations from which to compare and substitute the value of  $x$ :

$$\begin{array}{l} \text{Body} \\ \text{Finite mind} \end{array} \left\{ \begin{array}{l} a : b :: \text{sensation} : y. \\ a : b :: \text{desire} : y. \end{array} \right\}$$

But I know that to *realize* this inestimable value

of *x* will be to cast out the errors of my desires, and to heal the diseases of my sensations; for the reflection *must* correspond to the refraction. And not only my own errors and diseases, but also those of other souls slumbering in their inner rooms of consciousness. For within every inner room there glimmers a celestial Thought-ray of Infinite Mind. And within the unity of this Infinite Mind our true consciousnesses all move and have their being.

To enter within this inner room and to realize its inseparable unity with the celestial Mansions of all consciousness, is to reverse Night and Day, and to awaken and find how soundly I have been asleep amid the inverted shadows of the true Aurora.

## LESSON XI.

### HEARTH-FIRE—RAY.

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Drawing near my Hearth I now regard the fire growing upon its shrine, in order to learn from thence, of the celestial ray which transmutes the flame offered at the Altar of the heart into Soul.

These dancing and gleaming flames upon my Hearth are, indeed, very literally transformed sunlight, and it was as a perpetual reminder of this fact, that, in olden times, in case the hearth-fire should, by mischance, go out it would be relighted from sunlight by collecting rays to a focus. So in studying these glowing embers, I am but studying inverted sunlight, while sunlight in its turn is but reflected Thought-light.

What first attracts my attention is the fact of *motion*—without this motion, or radiation, the entire manifestation of light and heat disappears.

Motion is an inseparable factor of this fire which consists of polar opposites of fire and rays, and a point which is neither fire nor rays, but where the two are one,—the point where they constantly balance from one to the other in an endless circle.

Just so motion cannot be separated from mind



and thoughts, any more than thoughts can exist apart from mind. In the case of mind I term this motion *reasoning* (derived from radius, rod), and thus reasoning is radiation both in meaning and derivation.

Even in the case of my staff which I designate as inanimate, were it not for a certain degree of motion it would not exist at all, it would vanish entirely from my sight. Thus, it is visible because it re-acts against light-vibrations. It is tangible because of certain equilibriums of action and re-action commonly termed attraction and repulsion.

Thus I see that *motion*, *radiation*, *reasoning* and *existence*, are all forms of *Ray-ing*, and ray-ing is the inseparable fourth element, or *Quarterni* in every *Unity*. Every Unity is an inseparable Duality, Trinity and Quarterni.

Although motion *cannot* be separated from unity, duality and trinity, yet I must distinguish between it and the other elements in order to comprehend the nature of *Force*, or Ray-ing, before I can divine its meaning, and realize its presence upon the altar of my *Hearth*.

The ray-ing of these flames before which I hold my hands, is of two kinds, viz. : For every ray-ing out, there is a ray-ing back. Different gradations of the ray-ing back but correspond to gradations of the ray-ing forth. Action and re-action are equal,

or, in other words, there is an equilibrium between the forms of ray-ing.

At this point of equilibrium between the two, *i. e.*, by the union of the two, are formed all manner of figures, mathematical, fantastic and beautiful. And as I closely watch them, I even discern the colors; now a dart of red, now a dart of blue, flashes of purple, and of gold.

But since flames are only inverted sunlight, every ray of light, therefore, also carries its prism with it, *i. e.*, its re-active form of force is its prism by means of which, through infinite equilibriums of its infinite gradations, it images forth infinite colors and forms.

Now I have already seen that every equilibrium, from the lowest gradation to the highest is a statement and re-statement of the problem of the Soul. Therefore each and every gradation, must, in itself, be a statement and re-statement of some different degree and phase of the general statement. And at once the whole visible universe looms up before me, no longer vague, chaotic and meaningless, but as a sublime universal language, which appeals, through sensation, to my whole nature.

[1.] Each vibration, and shade of *color*, is a reflected vibration and shade of Thought, of which it is a polar opposite, and from which it cannot be separated. So that when I once possess the key

which translates the symbol to its thought, I am never at the mercy of a blind chance, but read according to an unalterable law. And each prismatic color, not only reflects a thought, but the seven together are spokes of a wheel, which by their *relation* to each other by their difficult gradations of refractions and reflections, reflect various thought *relations*. And moreover this wheel when revolved at a certain velocity blends the seven colors into the pure white light,—and this also expresses a *thought*.

[2.] Each vibration of *sound*, but speaks to my listening ear in this same universal language. It *pronounces* the words spelt out to my eyes.

[3.] Through the resistance of *touch* this universal language becomes a vital, *living* reality to me. I not only see and hear, but I *feel* it throughout every nerve and fibre of my body. I *sensibly realize* myself as an inseparable member of the written word, perhaps only as a punctuation mark, yet in some way inseparably connected with the *sense* of the whole.

Touch implies desire, and passing from sensation to the second spire, or coil of my nature, I see at once, from the very necessities of finite desire, action and the assimilation of the two, that this universal language is a drama in which I am a blind puppet, obeying a hidden law of entrances and exits (births

and deaths), and in which I but repeat a speech as pronounced to me, trippingly on the tongue, with no more conception of the plot of the play, and the real purpose for which it is enacted, than had Hamlet's players of the deep and hidden purpose for which he employed them.

But at length my consciousness passes the curve of the third coil of my spiral nature, and grasps the equilibrium of ratios, and combines the knowledge and faith which mutually imply each other, into a statement,—a statement which is also a solution of the esoteric sense of this great drama.

As I come to understand the external construction of this universal language, I see that our modern printing press is but an adaptation on the finite plane, of the principle according to which the Infinite Mind has published abroad throughout the universe, his divine thoughts and purposes. Therefore, to know my part, I must first learn the letters and words as they *seem*, then learn to read them upside down, and from right to left.

In the second place I must learn the exoteric *meaning* and *action* of my part in the drama. And here, as before, the *Ray of Light* is my clew of thread, which alone reveals the path through the labyrinth of bewildering shadows, to the abode of the *Minotaur* of finite desire and action. For the fabulous beast *Minotaur*, which was fed by the

sacrifice of the choicest Athenian youths, but personifies the finite, or earthly mind, with its idol worship,—with its sacrifices and oblations of the higher nature to the lower. And this Minotaur must be slain by the *true Theseus*, before I can start out to *know* and *act* my part in the esoteric drama.

The Ray is, therefore, first, in itself, the entire alphabet of the universal language. For, by its two forms of force, and point of equilibrium, it furnishes the point and lines according to which the whole visible universe is pictured out to my senses.

The Ray is, second, in itself, the fire (inverted sunlight),—the fuel, the father, the food of sensation, in its search after the Minotaur. Food and father are the same in derivation. And the finite mind is indeed the father of the body, in that it provides and cares for all its demands. But the finite mind is also the father or food of the Soul during the period of apprenticeship to the *Shadows*.

It is the reflected father of the Soul, and from it the Soul must learn of its celestial Father. Every time one finite mind goes out in the appearance called death, then the Soul re-kindles its finite food (fuel) from its celestial Father, or Thought-ray, and goes on anew, to learn its part in the drama, until I come to discern this celestial Ray

in my heart, and realize this vital spark of consciousness as re-acting (responding) to it as its celestial Father. Then is the Ray the force by which I solve the meaning of the words about me; and divine their significance in the great drama. Then finally will *consciousness* be transmuted into *Soul*, qualified to enact its part in the larger drama, since having become one with its own celestial Father, it is also one with the *Father of All Lights*.



## LESSON XII.

### HEARTH-FIRE—IMAGES.

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These mysterious forms which are constantly appearing and vanishing amid the flames glowing on my Hearth next claim my attention,—these faces, beautiful or weird, which suddenly gleam with an intelligence that I am rarely quick enough to interpret, ere the glance has melted into another expression, and assumed another face.

I have already seen that these images occur at the point of equilibrium between the two forms of force, or, the point where polar opposites are *one*.

Consciousness is, therefore, the *focus* where form, or image, is made clear,—made *manifest*. The word manifest at once interests me. The primary sense of the word man, manna, manes, is *image, form, shade*; festu was a small staff used to point out letters to children when learning to read, therefore the first meaning of man and festu joined together in the word *man-i-fest* evidently is to point out, or make clear the image, form, man, manna, manes. And this I take to be the object, or purpose of *all manifestation*, viz., to bring to a vital focus the divine image of Soul. Accordingly

I regard images as of four degrees, or classes, the first two being reflected and terrestrial, the last two being refracted and celestial.

<sup>(1)</sup>Man :    <sup>(2)</sup>Manes : :    <sup>(3)</sup>Soul :    <sup>(4)</sup>Manna.

(1.) Man, or body, is the external and visible expression of the image.

(2.) My present finite mind is a *manes* in process of expression.

(3.) Soul is a mental picture (image) of the Infinite Mind in process of development.

(4.) The celestial Thought-ray of Infinite Mind is the Manna, True Food, or Father of the Soul.

For every thought of my finite mind there is an accompanying mental picture, existing, so to speak, in my own mental light, and held at a focus by my consciousness. Now, obviously, if this mental picture is reflected to other minds within the range of my mental light, this mental picture will be mirrored on their screen, or tent of consciousness, and since mental picture cannot be separated from thought, their minds will also think my thought. This illustrates the *way* all thoughts come and go ; for all minds are factors of an inseparable *Unity*, and are, therefore, in a constant state of action and re-action.

Now while my senses are wholly absorbed in the external, I never consciously *discern* mental pic-

tures. They are an entirely unrecognized factor in my mental machinery. And, in the present age, all inner vision is sternly remanded to the realm of fantasy as the next door to insanity, and proof positive of morbid conditions of body and mind. Therefore, if I would ever know the truth of the inner vision, I must endure the infamy of being one who dreams dreams, and sees visions. However, a very little experience and reflection soon convince me that the mutual polarity of thought and mental picture explains all phenomena of dreams, clairvoyance, premonitions, apparitions, etc., etc.

I have already found that all finite action is dual, *i. e.*, it is passion, and it is *oblation*. Now oblation is of various degrees.

(1.) Part of my daily actions are the sacrifices of the lower forms of life to maintain my own bodily existence. But in return for these acts, certain sacrifices are required at my hands. The scales of *Proportion* measure out to me just as I measure out to others, for every scrap and muscle of animal flesh which I take into my system is a pictured scroll of suffering, fear of death, and sense of deprivation of an heritage to life. These words my sense of touch reports faithfully to my consciousness, and I myself, in my turn, am a constant slave to these same fears and sufferings. Yet, I must

pass through a long period of apprenticeship in sacrificing to these images until I learn the esoteric meaning of the word sacrifice upon this plane of my nature. Then I will be enabled to sustain my physical life upon the vegetables, grains and fruits of the Earth, which are more directly transformed sunlight, and thus symbolic of the celestial manna.

(2.) The social or moral acts of my daily life are sacrifices to the *manes*. The Manes are the *shades* of the departed. They are the cast off reflects of the soul,—photographs of soul, existing in the magnetic light. And since they are photographs of true consciousness, they must partake, in a degree, of the living Ray-ality they reflect. And must, therefore, possess a terrestrial and finite consciousness, capable of communicating (through mental pictures) with other intelligences. These finite consciousnesses with which I am surrounded constantly reflect to me my own past thoughts and deeds, and thus impel me to perform again the same acts and deeds. If I strongly set myself to do right, then my acts are sacrifices to the good manes, but if I am selfish and cruel, then I sacrifice to the evil manes. But, more than this, just as I am in a most complex social relation with other minds about me, so are my manes, also, involved in this same complex relation with the manes of other minds. Moreover, just as these photographs

(manes) reflect good or evil thoughts to me, so they also reflect diseased, and otherwise marked physical, peculiarities to me. So that if I would maintain my physical health, I must be able to discern these shades which hang unseemly pictures in my *House* of consciousness. I must tear down the evil manes, and hang up the good manes.

(3.) These sacrifices to the good manes are absolutely essential to my progress toward my realization of soul; for the manes feed upon my finite mind and body, just as I feed upon the lower forms of life. These sacrifices are the *third* form of oblations, *i. e.*, they are offerings to *Soul*; for, the soul, in its turn, also feeds upon the manes.

(4.) The *fourth* form of oblation is that of the soul to its celestial *Manna*. And, although, while *embodied* I must practice all four forms of sacrifices, yet I can never catch a gleam of soul and its implied eternity without henceforward directing my entire course of action (oblation) so as to partake of the *food* which is *mercy* and not *sacrifice*, --which is love and not suffering, and finally to sustain myself wholly upon the celestial *Manna*.

Now, the soul as a mental picture of Infinite Mind, is of divine origin, poor, sinless, and *perfect*, in that it contains within itself, in the germ, all that is eventually evolved. And its evolution is the result of its own inner force, united to that of

its own *Thought-ray*. Time is the period of its process of expression, but the soul has eternity back of it, and before it.

At the end of its time,—its great day of *Memory*, when the soul, freed from birth and death, is ready to collect together different earth lives as so many events in one great whole,—and is waiting to put on its beautiful garments, so as to go and dwell forever with its Father, and enact its parts of the larger Drama, within the celestial Mansions; then the stern Judge *Minos* draws, or pours, these robes, or manes, from out his *Urn*, and only such as are worthy of eternity can be strung as beads on memory's silver cord.

The soul can assume only such characters as are fitted to be enacted in the presence of divinity. And the manes which have in no way reflected the true ego, but only its *contradictory*, will go out in the outer darkness of nothingness. For as they exist only as contradictories of the soul's light, among the inverted shadows, they have failed to lay hold of the true refraction, which alone is entity, which is eternal life, and when the soul's light is indrawn from the terrestrial, to its celestial *Source*, these inverted reflections will be utterly dispelled.

However, until the end of time, it is possible, for even the contradictory manes to be *quickened*.



For, just as it is possible for me, when the visible life of my friend goes out, to hold his manes, spell-bound, and in agony, by my grief, just so it is possible for me who have *House, Food, and Ray-ment* to shelter the homeless, to feed the hungry, and to clothe the naked. Thus can I rescue this manes, and herein is the oblation which is *Love and not suffering*. But the grief of despair is, in truth, a refined form of vivisection.

## LESSON XIII.

### HEARTH-FIRE—LAW.

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YEA: NAY:: YEA: NAY.

The Law of Man-i-fest-ation, or of *pointing out Images*, is the Law of Contradictories.

Contradictory Opposites are inverted and left-sided reflections of Real or Polar Opposites. Polar Opposites *mutually imply* and *include* each other, while Contradictory Opposites *mutually deny* and *exclude* each other.

And just as it is impossible for me to walk in two opposite directions at the same time; just as it is impossible for me to affirm both of two Contradictions to be true and avoid mental chaos and nothingness, just so it is impossible for me to affirm the identity of Real Opposites and Contradictory Opposites, and avoid spiritual chaos and nothingness.

To grasp this distinction is to make the *choice* between the Real and the un-real, between Light and darkness, between Life and death, between the Eternal and the temporal, between *Wholeness* and chaos. And it is the spiritual insight implied in

this choice which is so beautifully expressed in the myth of Ariadna's Clew of Thread. Ariadna's mystical clew of thread symbolizes this intuitive discerning of the relation of True Opposites to contradictory opposites which will lead the true Theseus safely through the mazes of the Labyrinth of inverted reflections, and enable him to destroy the Minotaur of sense and seeming.

The fact that Ariadna's twist of thread symbolizes this inner, intuitive *Ray*, is evident from the derivation of the word twist, as well as from the formation itself of a twist. Thus the Greek word  $\Sigma\chi\epsilon\zeta\alpha$  is a twist, a torch, a flame. Our word *scissors* is also derived from this same word.

Again, in its formation, a twist expresses the mystery of this *Law*, thus the twist is composed of two strands (each strand double), which are first twisted in opposite directions, then by being doubled back upon each other, the two strands fly magically into one manifestation.

In the thread of light the *Law* is expressed in the dual, and yet unitary manifestation of refracted ray and its inverted reflected ray.

The scissors also expressed the Law in their construction of two blades fastened at the centre, by a point, or pin. When opened they image a cross, while the movement itself, of cutting, expresses the contradictories; *i. e.*, the two blades come

together and cut only as a result of the movement which forced them apart. This movement of the scissors is also the movement of the hand bellows, which impart breath to the flame.

The *thread* is the path in the Labyrinth; the *torch* is the light on the path; the *scissors* cut along the narrow thread which twists in and out amid the mazy shadows; while the three are all *one*. They are the *Parcae*.

In order to still further study the Law of Contradictories, I take the word *Health*, and its contradictory *Disease*. Following the Quarterni of word as already given in the lesson or assimilating, thus:

(1.) The outer expression of disease upon the body in various forms, is the external symbol of the word.

(2.) On the plane of finite mind, dis-ease is lack of ease resulting from the erroneous judgment of a finite Health apart from Infinite Wholeness.

(3.) My conscious experience of the word is the point of equilibrium between the finite and Infinite meaning of the word.

(4.) The true and celestial force and significance of the word completes the Quarterni, and Health would therefore be wholeness, completeness and perfection.

On the reflected, or finite plane, Health as ordinarily understood is, in truth, lack of wholeness, inas-

much as it is taken for granted to be purely physical, and something apart from spiritual wholeness. It therefore signifies, not the balanced staff, but only the physical end up, of the staff, and the location of consciousness in the body which will surely lead the finite ego to seek bodily pleasures. This tendency of consciousness will inevitably lead to pain, and the finite ego thus will sea-saw from one end of the staff to the other until it maintains its position at the centre.

Accordingly consciousness located in the body, and giving a sense of physical lustiness, is, in reality, incompleteness and lack of Wholeness. While *pain*, which in itself is only the other end up, of the staff, is only a second woe, and consciousness still out of its true position. But the equilibrium of these two woes, finally enable consciousness to assume its equilibrium. They teach the way to true Health. Without the action of the woe of pleasure, and the re-action of the woe of pain, consciousness could never realize its celestial heritage. Herein is the *Worth of the two woes*. Pleasure is as much a dis-ease as is pain. Pleasure and pain are head and foot of the staff of disease, and disease is the inverted reflection, or, contradictory of Health.

When I can invert Disease and read it from right to left, then I know the mystery of Health, and not before. Pleasure and pain are a double

strand twisted together into the reflected half of a word. This reflected half is, *either* Disease, or finite Health, but the other half, the contradictory of Disease, is the perfect *ease* of true Health, while WHOLENESS is the equilibrium between the refraction and reflection which *cuts* or distinguishes between the inseparable; for *true* cutting is uniting. It mysteriously combines the double strands which were twisted in opposite directions.

Thus this process of *healing* is the process of *assimilating*, and assimilating is *Reading* (rod-ing)—exoteric and esoteric reading, therefore *healing* is *reading*. Exoteric healing with minerals and drugs is only exoteric reading and an indispensable first step toward esoteric reading, or healing. I must learn the *symbols* of words before I can learn the *words*. But when I come to know that healing, reading and assimilating take place through IMAGES, then there is no longer need of communicating with external words. I can communicate directly through the Images. The Images communicate my thought without my going out to hunt up a clumsy drug or mineral to act as interpreter.

Again, with our lips we all speak foreign tongues to each other, but the Images speak the language of the heart; there is no misunderstanding them.

The Law of Contradictories is also the Law of



communication as well as the Law of manifestation, for the object and purpose of *man-i-fest-ation* is communication. And if assimilating, reading and healing are all different degrees of communication, then must this Law of Contradictories be the Law of THE MOST HIGH, mystically expressed as Yea, yea; Nay, nay, but which translated in terms of staff or proportion, reads

|                                 |      |                                  |                                   |
|---------------------------------|------|----------------------------------|-----------------------------------|
| $\overset{1}{\text{yea : nay}}$ | $::$ | $\overset{2}{\text{Yea : Nay.}}$ | $\overset{1}{\text{yea and nay}}$ |
| are contradictory               |      | or reflected                     | opposites of                      |

$\underbrace{\hspace{10em}}$   
Yea and Nay the true and Polar Opposites.

The force with which the terrestrial fibres of pleasure and pain twist away from the celestial fibres they reflect (contradict), but expresses the force with which the two strands will enfold each other when the finite *will* removes the pressure with which it clings to its idols and turns toward the true ray, and toward its celestial *Source*.

*Healing*,—making whole, is therefore, the last and greatest *Word* for me to learn. It is the process of combining the contradictory parts of the drama into a magnificent *Whole*, and entering into the spirit of the Divine Author. It is a recalling of the parts I have been learning since the beginning of time. It is the assuming of the robes and characters I have been so long and painfully elabor-

ating. And finally it is a swinging out from time into eternity to enact a part prepared for me from the beginning.

Looking out into this vast Universe I see only Mind in process of evolution. Each ray is a Thought-ray in development by means of refraction and reflection. Equilibrium, or Central-point, whenever it occurs, is Consciousness in process of realization. Motion is Reasoning in process of radiation. The Reasoning which is spiral and Spiritual.

#### LESSON XIV.

### CONCLUSION—THE WALL.

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*Will* implies Freedom. If I have no power of choice, then I, evidently, have no will of my own. Moreover, if I have no Freedom (implied by Will), then I am the most abject of slaves.

In the ancient ceremony of manumission the slave was touched with the *rod*, as a symbol of the fact that the *ray* frees from bonds of delusion.

Again in the rite of *Knighthood*, which admits to the privilege of bearing arms, the rod bore an important part.

Accordingly before I can enter upon my heritage, before I can seat myself upon my *Throne* and assume my Scepter, I must, first, be freed from slavery, and, second, I must be endowed with the privilege of bearing arms. But before I can receive a scepter and rule I must know *how* to rule,—before I can receive the honors of *Knighthood* I must know *how* to build a *Wall* and defend my possessions.

(1.) To know how to rule I must be able to balance the rod of *Justice* and *Mercy*. Now, Justice and Mercy are not Contradictories, as the world

seems to have taken for granted, but they are Polar Opposites of the same rod. They mutually imply each other, and are simply unthinkable apart; for Justice without Mercy is not just;—for Mercy without Justice is blindly cruel, and therefore not Mercy at all.

Now the perfect equilibrium between Justice and Mercy is perfect power of choice, or *perfect Freedom*. For, since when I am ruled I am not free, if I am ever ruled in the slightest degree by my affections, then I am neither just nor merciful, and if my sense of Justice preponderates over my affection, then I am neither just nor merciful, and therefore am not free. It thus directly follows that I am not *free*, until I balance the rod of Justice and Mercy, and, moreover, since *Freedom* (power of choice) implies *Will*, it also directly follows that when I am free, then I shall know the meaning of *Will*, and not before.

Now, just as true *Freedom* is the exact contradictory of freedom on the finite plane,—so true *Will* is the exact contradictory of will on the finite plane. And since will implies freedom, my true *Will* is my emancipation from slavery, and it is also (as I have just seen) the power which confers the *right to rule*. My true Will, therefore, becomes my *Wall of Strength*, which I next consider how to build.

(2.) Our word *Wall* is from the Latin, as well as from Saxon, Dutch, etc. In the Saxon it is the same word as *weal*, *strength*, *soundness*, etc. The Latin *vallus* is a stake or post, and doubtless the wall originally was a palisade of posts. The primary sense of *vallus* is a shoot, suggesting at once *ray*, *ear*, etc. From this I also see at once *how* to build my wall. I must concentrate together rods as troops. All my forces, or possessions, I must con-centre, as converging lines or rays, so that they all meet at a common point.

And thus to build my wall of *Will* I must acquire the *Power of Concentration*.

But before I can do this, and in order to acquire the Power of Concentration, I must make the last and the greatest *oblation* of all. Before I can know the true Will I must offer up its contradictory. I must resign the finite will with all its finite desires before I can know the True. But, manifestly, it is utter folly to make this offering before it is mine to make, *i. e.*, before I am *Free*. And since to be free I must know how to balance the rod of Justice and Mercy, I turn once more to consider again this rod.

Freedom is the point of equilibrium between Justice and Mercy. Will is the power of *Con-cent-er-ing*, or of Ray-ing about the Centre, accordingly

I discern the very *Highest Manifestation of the Quarterni*.

| Head.    | Foot.   | Centre.  | Motion. |
|----------|---------|----------|---------|
| Justice: | Mercy:: | Freedom: | Will.   |

This proportion expresses the Quarterni of Ray evolved to its highest power. And when my Soul realizes this perfect Harmony, then I am forever free from the illusions of birth and death. And *Will* is the Motive force which will propel, throughout Eternity, the perfectly balanced rod of Justice and Mercy.

Therefore this *Power of Centering* is the last and greatest acquirement. Its attainment is the great *Weal*; its lack is the great *Woe*. To secure it is to realize WHOLENESS, to fail is *Chaos* and Nothingness. And in order to attain this great *Weal* I must offer up the oblation of a true High Priest. And in order to secure the *Perfect Peace* of Wholeness I must fight the fight of the *True Warrior*. A Warrior capable of bearing and hurling a *lance*. I, therefore, turn to the *Staff* with which I started. This conclusion is, after all, only another beginning. The Ray of Light is now my *Lance*, armed with which I continue my spiral and unending course in *Reality*.



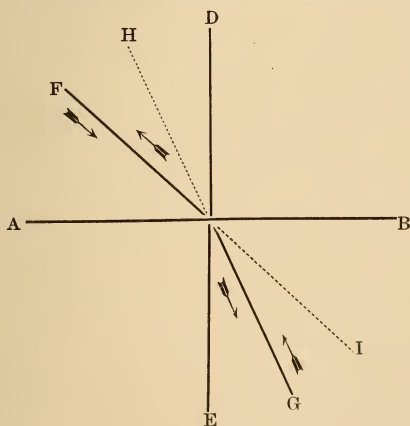
# APPENDIX.

## OUTLINE LESSON IN OPTICS.

### I. REFRACTION.

Rays of light in passing\* obliquely from one medium to another are *bent* (refracted) from their course,—the degree of bending (refraction) depending upon the *density*, or *rarity* of the medium.

Thus in passing into a medium of greater density (*e. g.*, from air to water), rays will be bent *towards* a perpendicular. But in passing from a denser to a rarer medium (*e. g.*, from water to air), they will be bent *from* a perpendicular towards a horizontal.



(*a.*) Let A B represent a surface of water, then the perpendicular ray D C will pass to D E.

(*b.*) But the oblique ray F C, instead of passing to F I will be bent at C and pass to F G, or *towards* the perpendicular.

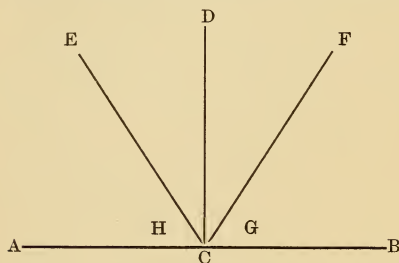
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\* Perpendicular rays pass directly through without being bent.

(c.) The oblique ray G C in passing from water to air (from denser to rarer medium) will be bent at C, and instead of passing to G H will be bent to G F, or *towards* the horizontal A B.

## II. REFLECTION.

Rays of light falling *obliquely* upon a polished surface are thrown off in a new direction, and the angles of *contact* (incidence) and the angles of *departure* (reflection) are always *equal*.



Let A B represent a polished surface, then the perpendicular ray D C falling upon this surface will be thrown directly back from C to D.

But the oblique ray E C will be thrown off in the direction C F, and the *angle G will equal the angle H*.

The more nearly perpendicular the ray E C, the more nearly perpendicular will be the ray C F,—or again, the more nearly horizontal the ray E C, the more nearly horizontal will be the ray C F. Yet the angles H and G will always be equal; for the size of the angle H implies the size of the angle G,

just as the direction of the ray E C implies the direction of the ray C F.

### III. RELATION OF REFRACTION TO REFLECTION.

All oblique rays of light, in passing into our atmosphere must be more or less bent before they reach reflecting surfaces, and must therefore, be *Refracted*, or *Incident Rays* before they can be *Reflected Rays*.

And since *Reflected* rays and angles depend upon *Incident* rays and angles, it directly follows that the relation of *Refraction* to *Reflection* is that of *cause* to *effect*, of *action* to *re-action*, or in other words, Refraction and Reflection are polar opposites which mutually imply each other.

Every direct and true Refraction implies an inverted Reflection, and the existence of the one *proves* the existence of the other.

Sight, Heat, Sound, Motion and *Thought* are all manifested through Refraction and Reflection.

### QUESTIONS.

1. How are rays of light bent ?
2. How are rays of light bent in passing into a medium of greater density ?
3. How are they bent on passing into a rarer medium ?

4. How are rays of light thrown off from a polished surface?
5. What are angles of Incidence and Reflection?
6. How are they always equal?
7. What is the relation of Refraction to Reflection?—Give the reason why.

### LESSON I.—THE STAFF.

#### QUESTIONS.

1. What is the Supreme Reality of the Universe; and how illustrated in its unity and duality by mind and thoughts?
2. How is the unity and duality of a luminous body (*e. g.*, the sun) illustrated by sun and rays?
3. Illustrate the unity and duality of the staff, or, rod of light?
4. How is the trinity comprised in the rod? How in the sun? How in the mind?
5. What is the relation of motion to the staff, to the luminous body, and to mind?
6. What is the Quarterni of the staff?
7. Of this Quarterni which represents terrestrial dualism, and which celestial dualism?

8. What is the *Quarterni* of a luminous body,  
*e. g.*, the sun?
9. Of this *Quarterni* which represents terrestrial,  
and which celestial dualism?
10. What is the *Quarterni* of mind?
11. Of this *Quarterni* which represents terres-  
trial and which celestial dualism?
12. What does the rod symbolize?

## LESSON II.—RAY-MENT—VISIBLE.

### QUESTIONS.

1. What is Refraction of light?
2. What is Reflection of light?
3. What is the relation of Refraction to Reflec-  
tion?
4. How do Refraction, Reflection, and point of  
equilibrium correspond to the staff?
5. What is the relation of a terrestrial to a celes-  
tial body?
6. What is the four-fold formation of body?
7. How do the four elements of body correspond  
to the *Quarterni* as expressed in the staff?

## LESSON III.—RAY-MENT—AUDIBLE.

## QUESTIONS.

1. What are the Visible Numerals?
2. How are they used in drawing, and in measuring?
3. What do they symbolize?
4. What are the Invisible Numerals?
5. How are they used in counting?
6. What do the odd numbers symbolize, and what do the even numbers symbolize?
7. What is the relation of counting to measuring?

## LESSON IV.—RAY-MENT—TANGIBLE.

## QUESTIONS.

1. How are touch, sight and sound all forms of *Resistance*?
2. How do numbers express *Resistance*, and how can *Resistance* be overcome?
3. What is the relation of touch to the other forms of *Resistance*?
4. What must be the nature of the *Interior* three-fold sense of *Resistance*?



5. What is the meaning and purpose of this *Interior* sense?
6. How is it developed and realized?
7. How is sensation elevated to Thought?

### LESSON V.—FOOD—HUNGER.

#### QUESTIONS.

1. What is the relation of desire to body, and to finite mind?
2. What is the distinction between *ex-oteric* and *es-oteric* desire?
3. What is Idolatry?
4. What is the penalty of Idolatry?
5. What is the distinction between reflected and true ego?
6. How is the true ego clothed and fed?
7. How must the true ego obtain its final emancipation from birth and death?

### LESSON VI.—FOOD—EATING.

#### QUESTIONS.

1. How must finite action, from its nature, be contradictory?
2. Why is finite action, Passion?

3. How is finite action, Oblation ?
4. What is the nature of exoteric Oblation ?
5. What is the nature of esoteric Oblation ?
6. What is the significance of the myth of Saturn ?
7. How does the true ego and its offspring become one ?

## LESSON VII—FOOD—ASSIMILATING.

### QUESTIONS.

1. How is physical food assimilated ?
2. How is mental food assimilated ?
3. What is the relation of external word to *mental picture* ?
4. What is the Quarterni of word ?
5. What is the relation of refracted word to reflected word ?
6. What is assimilation on the part of the true ego ?
7. How does this assimilation give power to rule words ?

## LESSON VIII—HOUSE—PROPORTION.

## QUESTIONS.

1. What is the relation of House to Ray-ment?
2. What is the relation of Proportion to the Visible?
3. What is exoteric Proportion?
4. What is esoteric Proportion?
5. How is Proportion a *statement* of the problem of the Soul?
6. How is Proportion a *solution* of the problem of the Soul?
7. What is the relation of Knowledge to Faith?

## LESSON IX—HOUSE—DOOR.

## QUESTIONS.

1. What is Doubt?
2. What is Determination?
3. What is Door?
4. What is the relation of Doubt, Determination and Door to each other?
5. What is the relation of Door to Proportion?
6. Describe the two forms of Consciousness?
7. What is their relation to color and sound?

## LESSON X.—HOUSE—HEARTH.

## QUESTIONS.

1. What does Hearth symbolize on the reflected plane?
2. What does it symbolize on the refracted plane?
3. What is symbolized in the relation between Hearth and Door?
4. What are the two forms of Resistance?
5. How is true Resistance, Prayer?
6. What is the relation of the true Ego to the Infinite Mind?
7. What is the relation of Night consciousness to Day consciousness?

## LESSON XI.—HEARTH-FIRE—RAY.

## QUESTIONS.

1. How is Motion, Raying?
2. What are the two forms of Raying, and what their relation to each other?
3. How is the Ray also Prism, and what results from the equilibrium between Ray and Prism?
4. How is the visible universe a universal language on the plane of sensation?

5. How is it a drama on the plane of finite mind?

6. How is consciousness an actor learning its part?

7. What must be the true refracted and celestial Drama, and how must Consciousness learn and act its part in this larger Drama?

## LESSON XII.—HEARTH-FIRE—IMAGES.

### QUESTIONS.

1. What are Images?

2. How are they manifested?

3. Why are they manifested?

4. How must we sacrifice to Images?

5. Why must we sacrifice to Images?

6. What is Memory?

7. What is the relation of the Soul to Memory, to Time, and to Eternity?

## LESSON XIII.—HEARTH-FIRE—LAW.

### QUESTIONS.

1. What is the distinction between the two forms of Opposites?

2. How is this distinction an absolute *Necessity* to spiritual insight?

3. How do the *Twist*, the *Torch*, and the *Scissors* illustrate the Law?

4. How is the Law of Contradictories the Law of Manifestation?

5. How is it the Law of Communication?

6. How is it the Law of Healing?

7. How is Healing, in its turn, the Supreme *Word* of the Universe?

#### LESSON XIV.—CONCLUSION—THE WALL.

##### QUESTIONS.

1. How does Freedom imply Will?

2. How does the perfect equilibrium between Justice and Mercy imply Freedom?

3. How is Will, Wall?

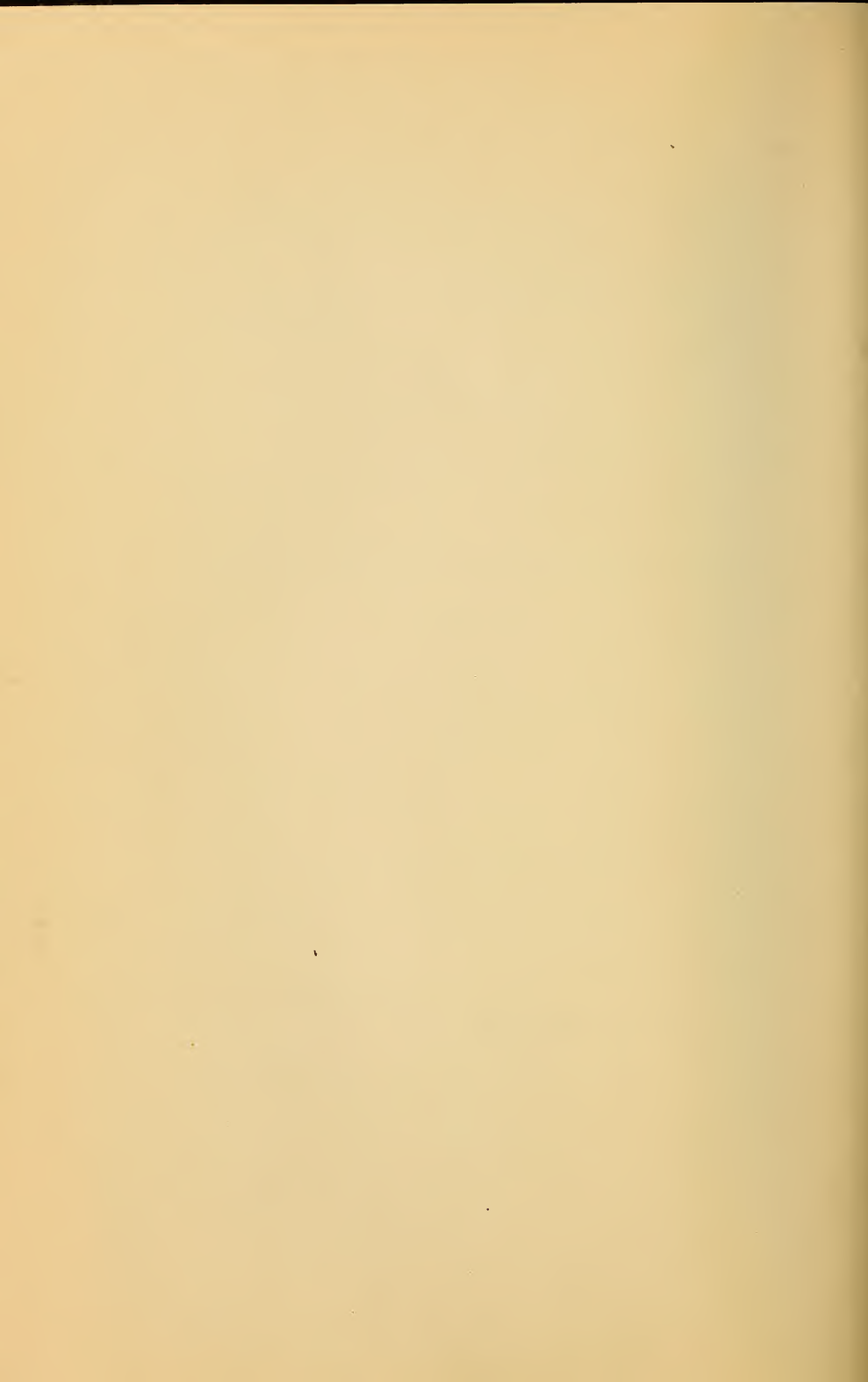
4. How is the Wall, Power of Concentration?

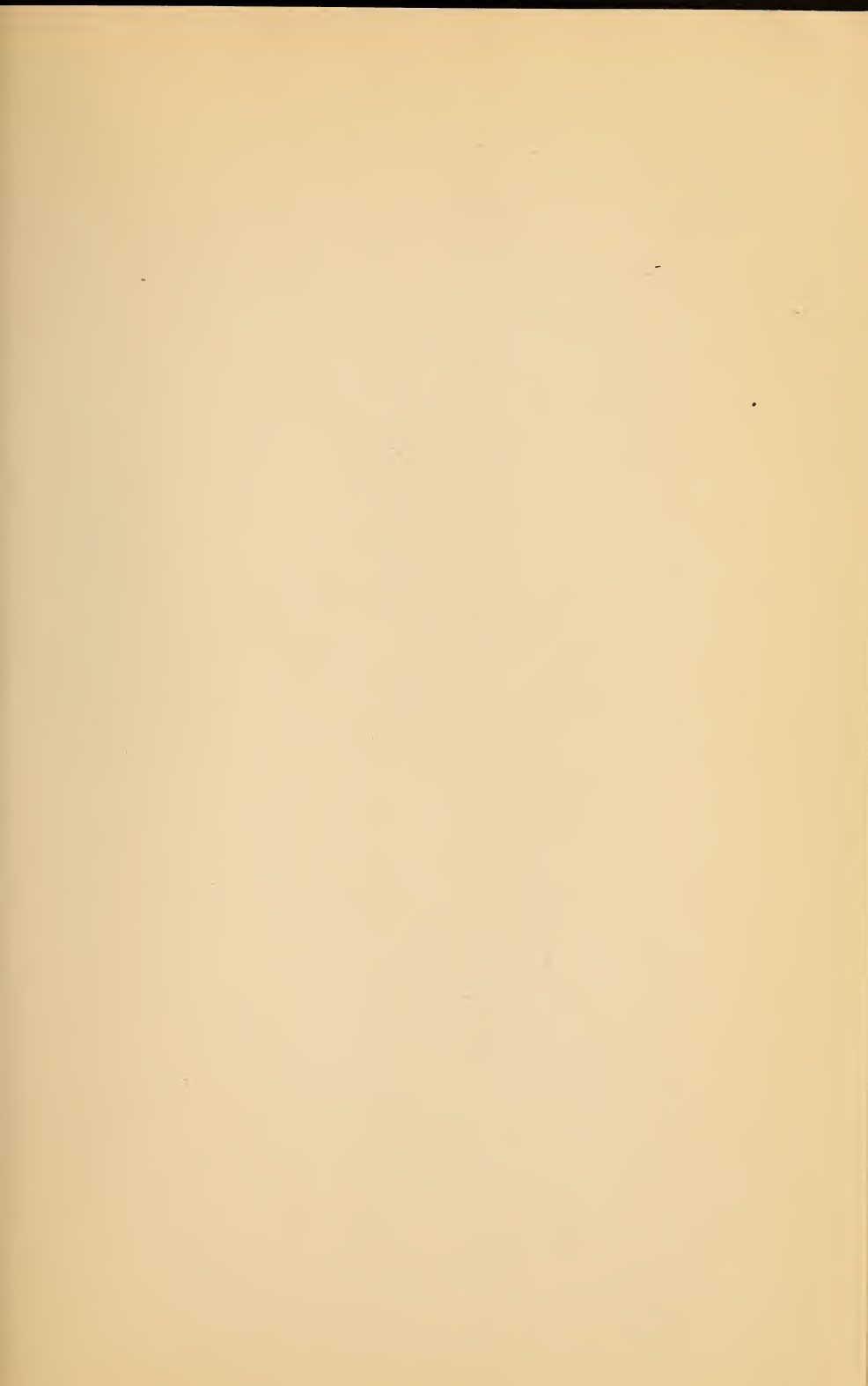
5. What is the Quarterni of Scepter?

6. What is the Beginning and End of *Reality*?







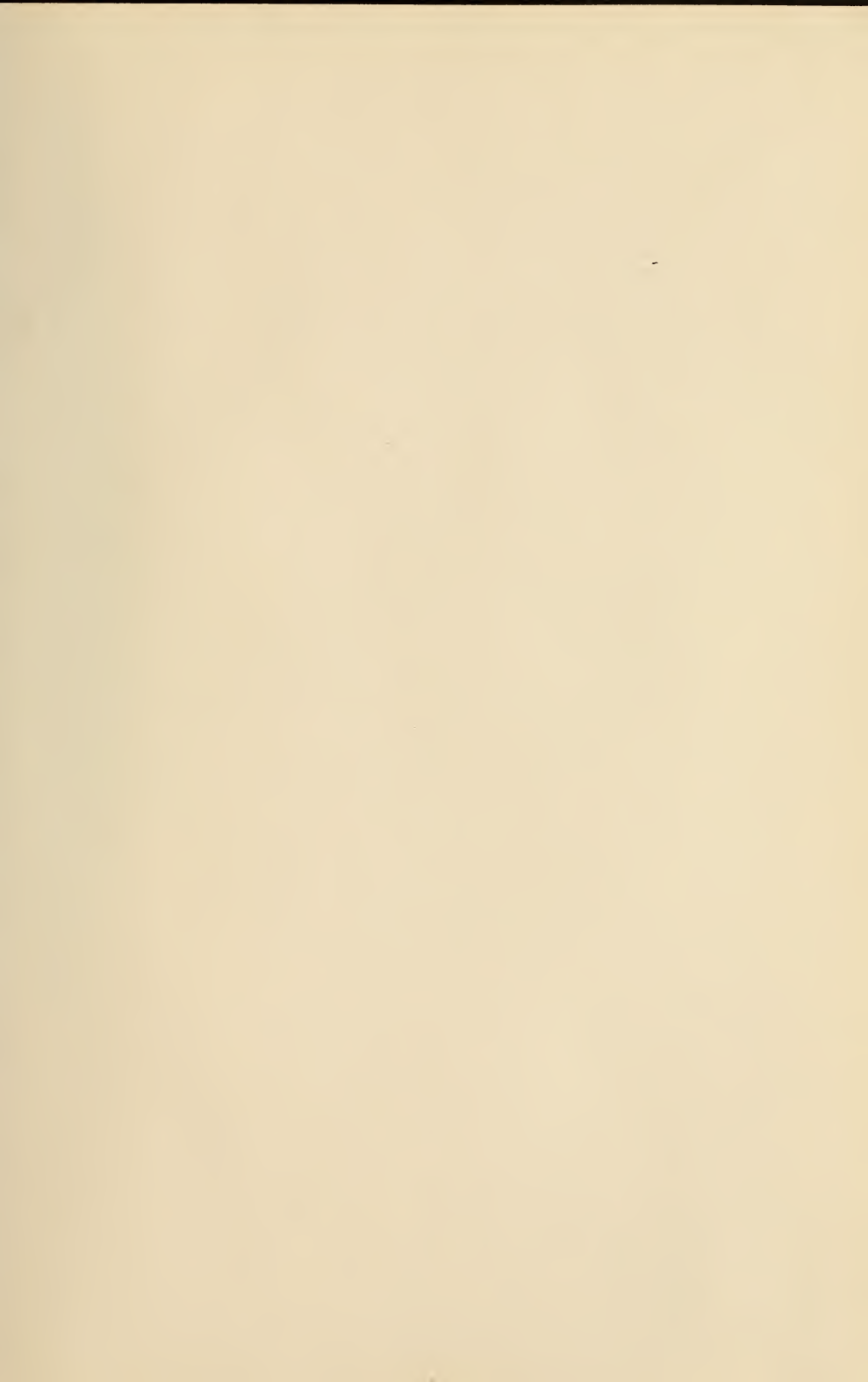


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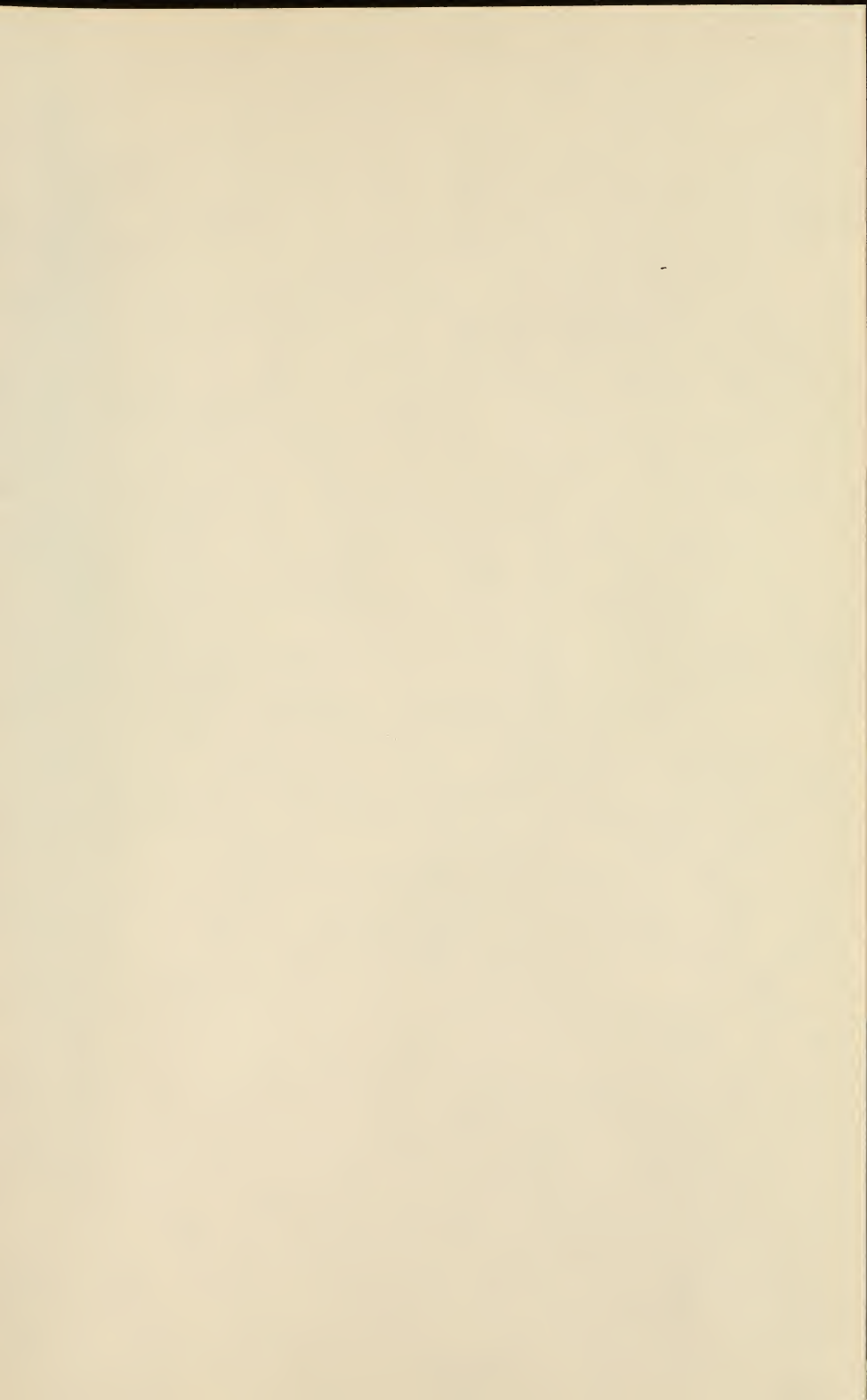
















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